

Bead & Button
special issue

beADdreams™

Inspiration and Technique for Beading Artistry

89

inspiring works
of bead art:

- Seed beads
- Jewelry
- Non-wearables
- Polymer clay
- Beads & buttons

Tips and tricks
from the artists

Plus

13 projects
and techniques
from the winners

(Tear off flap)

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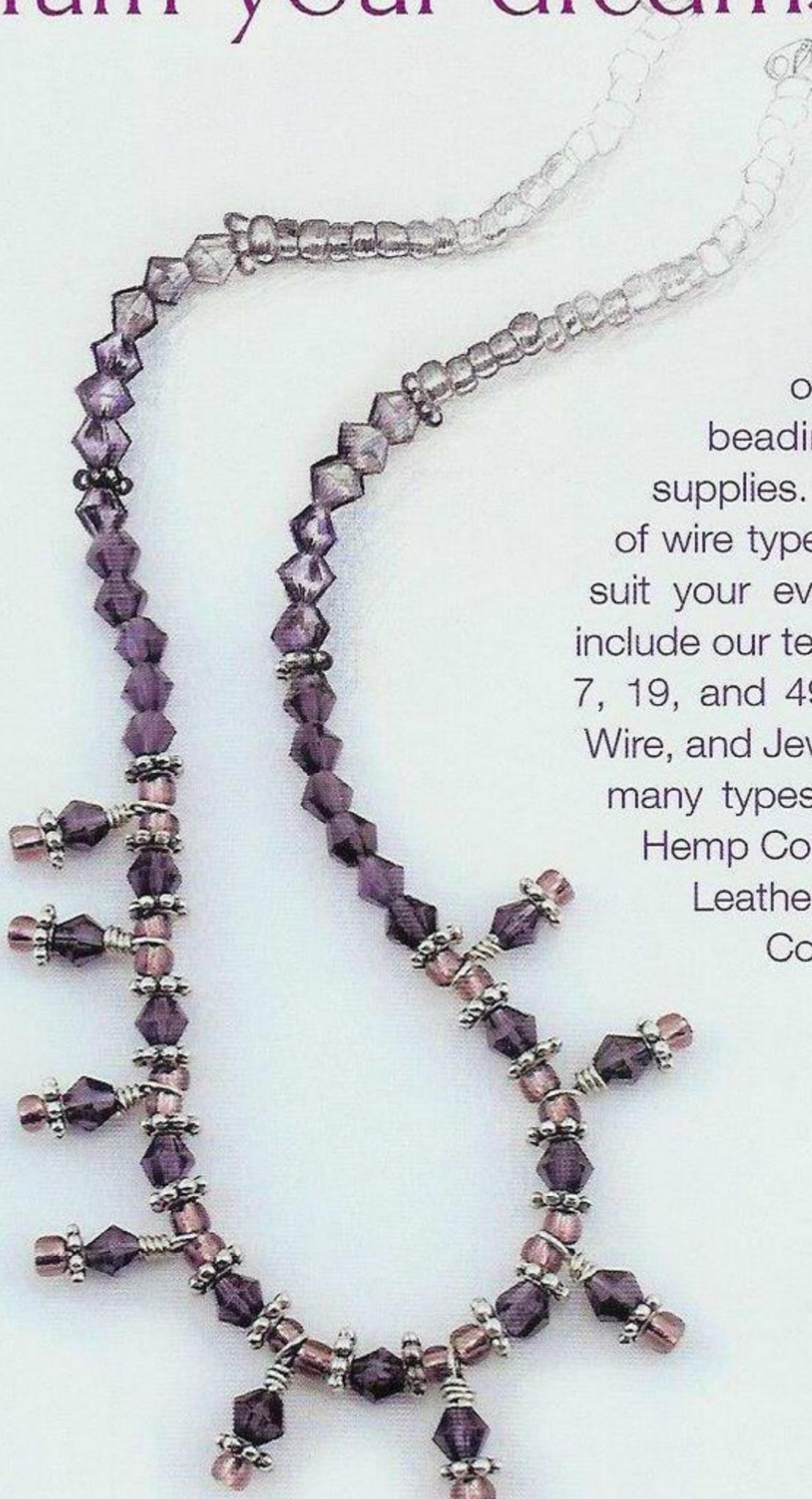


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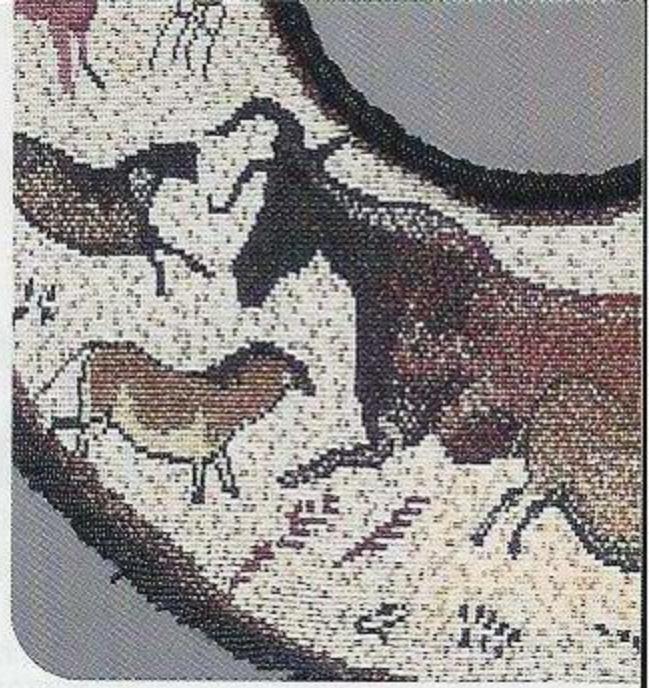
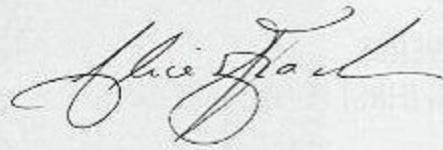
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Ever since we started sponsoring a bead show in 1995, readers have been asking us to publish all the finalist pieces in the juried competition. At last, we've been able to achieve that goal. This is the first of what we hope will be an inspiring annual series of the finalists in Bead Dreams, the juried competition associated with the

Bead & Button Show. Large, beautiful photos of all the finalist pieces with artist statements make up the gallery pages. In addition to lots of inspiration, we also wanted to give you meaty and useful information from some of the winners in each category. We hope you'll enjoy the 13 technique and project articles as much as we have.



Lascaux Collar by Barbara Berg, Grand Champion

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Corporate Art Director Maureen M. Schimmel

Managing Art Director Lisa A. Bergman

To reach *Bead & Button*

Editorial Offices: 262-796-8776

E-mail: Igroszkiewicz@beadandbutton.com

World Wide Web Home Page:

www.beadandbutton.com

Customer Service and Sales:

800-533-6644

Outside the U.S. and Canada: 262-796-8776 x 421

Fax: 262-796-1615

E-mail: customerservice@kalmbach.com

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beads&buttons

JUDY TAMAGNO, UNIVERSE

BUTTONS: PORCELAIN (FIRST PLACE, HANDMADE
BUTTONS)

I had been making hand shaped and painted porcelain beads for several years when a friend opened a dress shop and asked me to make buttons for her unique creations. Since then, we have collaborated on many items, as I design and create buttons inspired by the fabric swatches she sends.

I like to make each button in a set slightly different, maintaining colors and motif.

I enjoy painting horses, cats, dogs, dragons, paisley, mythological figures, scenes, Van Gogh images, and celestial objects. These *Universe* buttons use intricate paisley design elements with the look of glass millifiori bead designs and add fanciful suns, moons, stars, and planets.





CAROLYN BAUM, ROSES UNDER GLASS
BUTTONS: GLASS (SECOND PLACE,
HANDMADE BUTTONS)

The challenge of making a three-dimensional rose encased in glass led me to take a class with paperweight artist Paul Stankard at the Corning School of Glass. Applying the techniques I learned has provided me with years of challenge.

Paul Stankard's work is a constant inspiration for me, and Will Stokes and Angela Greene have both given me an enduring awe of glass. Although glass art has fascinated me since I sat at the torch for the first time six years ago, the journey has been so provocative that it pierces my soul and allows me to look at the world with new eyes.

BETH COX, MILIFIORI PANEL BUTTON
BUTTONS: GLASS (THIRD PLACE,
HANDMADE BUTTONS)

My partner, Chuck Pritchard, and I have been making glass cane for seven years, originally for traditional millifiori paperweights. A friend in the Wisconsin Button Society showed me a few traditional lampworked paperweight buttons, which inspired me to try making buttons to resemble our millifiori paperweights.

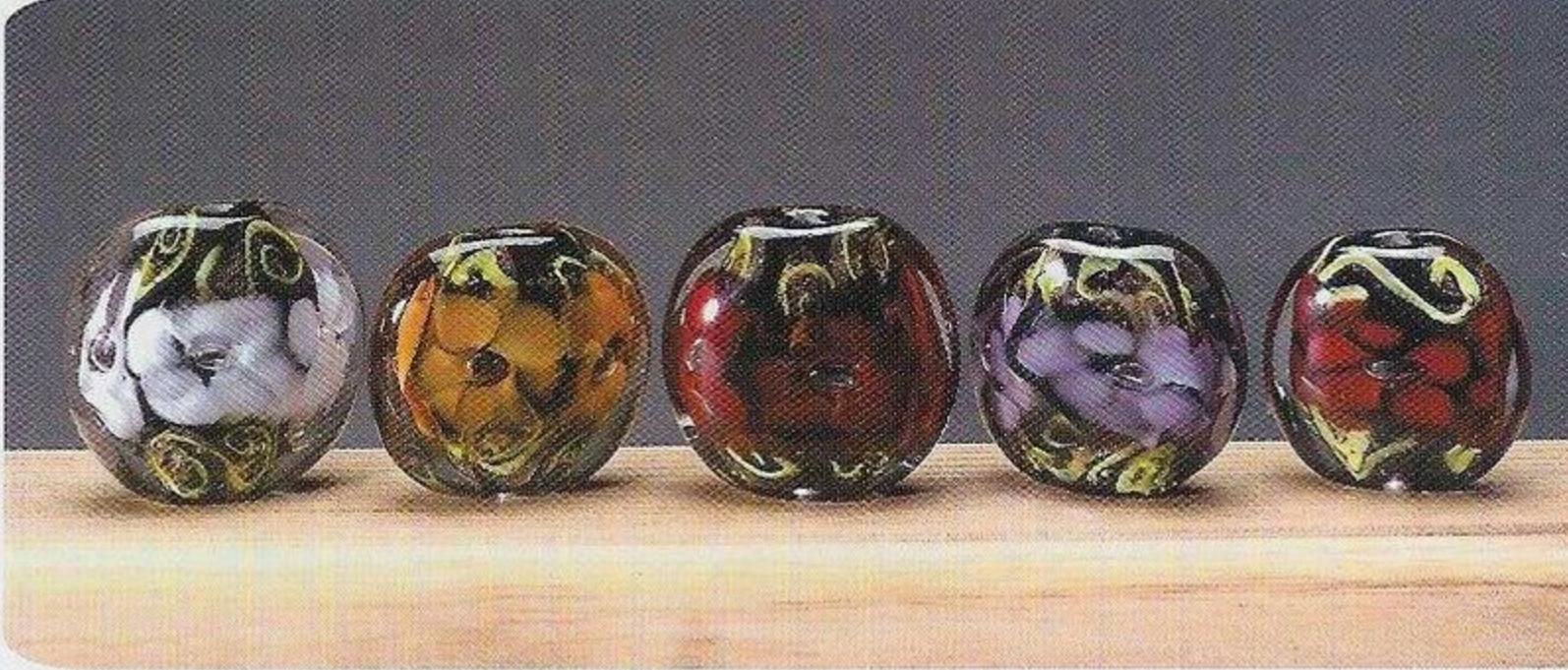
Each button contains at least 30 cane slices, some not much bigger than a pinhead. It can take hours to set up each button with tweezers. I also use cane in my jewelry and button creations. My panel buttons have become collector items and led to two commissions.

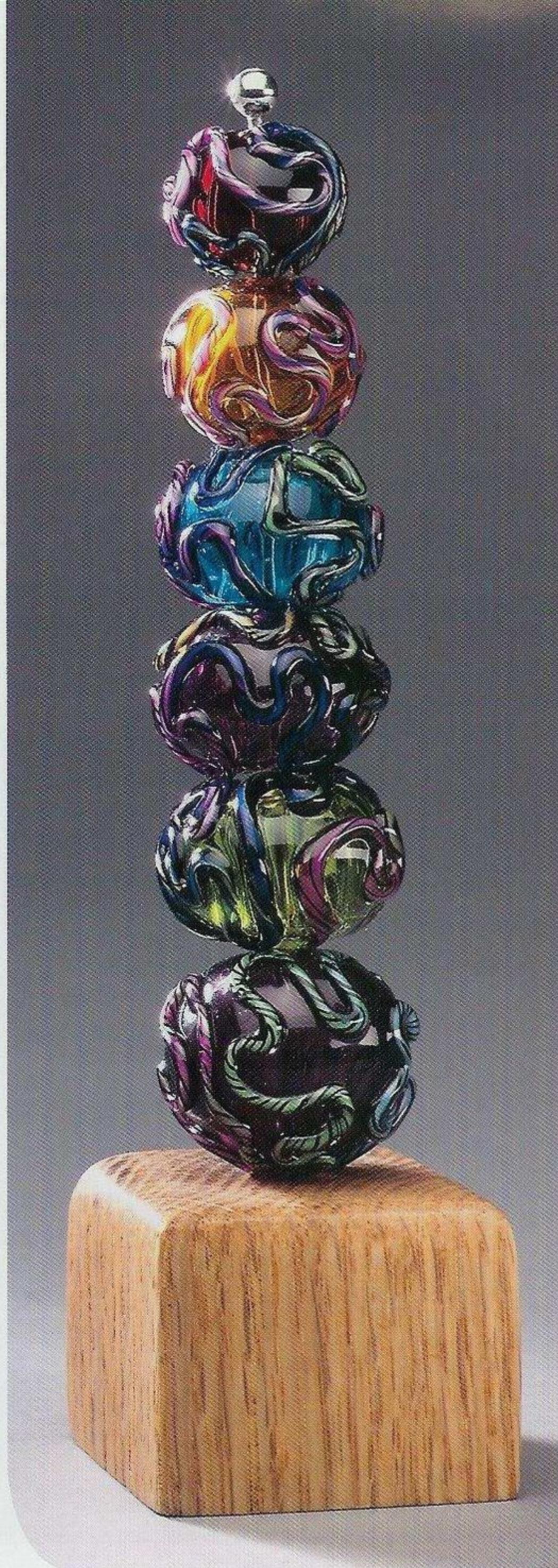


LEA ZINKE, TROPICAL GARDEN BEADS
BEADS: GLASS

I have worked with glass for nearly four years. *Tropical Gardens* are large, flattened round beads featuring tropical blossoms encased in a heavy layer of crystal, each with a tiny air bubble captured at its center.

Florida's colorful tropical vegetation is a constant source of inspiration. I first became involved with beadmaking after attending an art show in Tampa, FL, where I was entranced by a glass artist's demonstration.





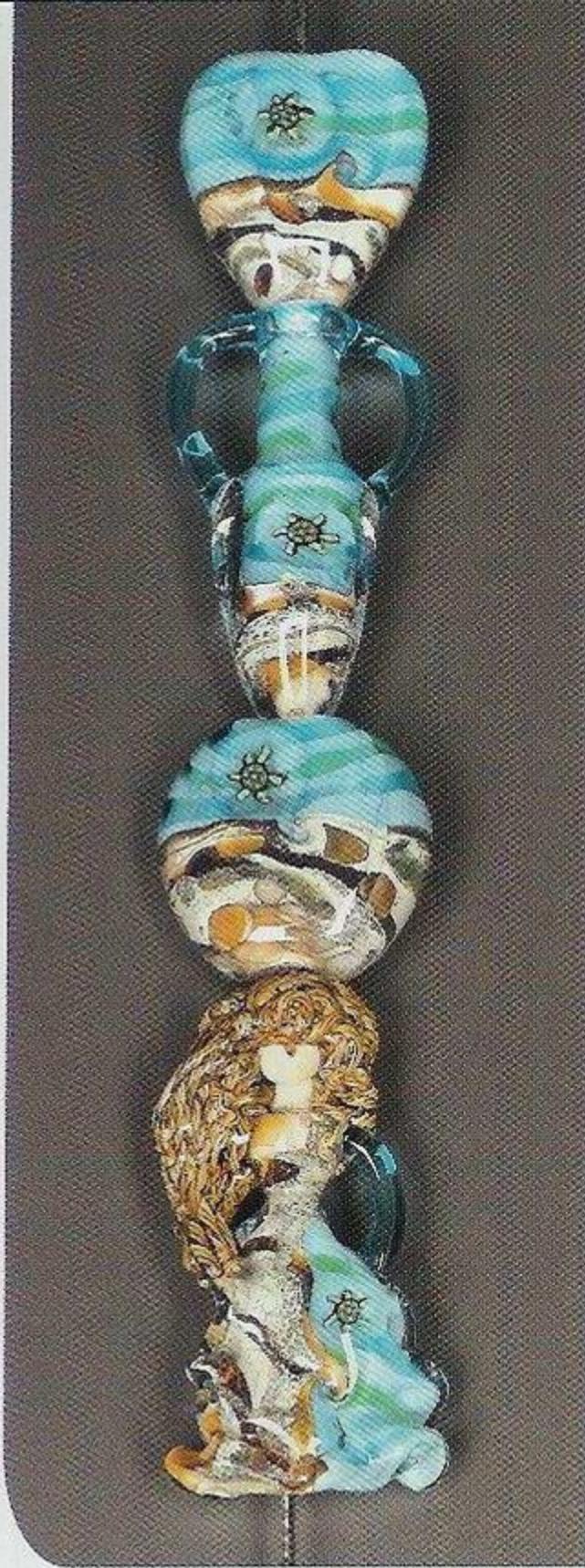
JERI WARHAFTIG, GEMSTONE TWISTS

BEADS: GLASS

This suite of beads is an expression of my exploration of hollow beads using embellishments that emerge from the surface of the bead. My goal was to make a bold design statement by virtue of the size of the bead and to intrigue the viewer with the tendency of the Japanese twist embellishment that appears to merge with the bead background in some spots, while standing in sharp relief in others.

Since the twist is made with all the base bead colors, it gives the visual illusion of sinking and rising on the surface of the bead. Leah Fairbanks taught me the "Japanese twist," which is frequently seen in the exquisite beads of Japanese lampworkers.

My mother instilled in me a fascination for the arts and a love of beads and jewelry. She always believed it could be fatal for a child to go even a single day without an art project. And Tom Holland's advice is in the back of my mind whenever I begin to create a new bead. Essentially, he teaches that a bead should offer something for the viewer to enjoy when seen from a distance (such as on a necklace or in a display), when it is examined closely in one's hand, and when it is viewed under close, magnified scrutiny. I aspire to meet his very high standard.



MAVIS SMITH, GALAPAGOS
BEADS (LEFT), BUTTONS (BELOW):
GLASS, SILVER FOIL

The inspiration for these beads and buttons came from the technique of using silver foil over ivory glass. When you burn off the silver,

it leaves an interesting pattern and color that reminds me of sandy beaches. I constructed a turtle cane with three basic canes, a leg, head, and body, and put slices from it in the water. My goddess and vessel beads use sculptural techniques, and I encased the other beads.



CAROLYN BAUM, FLOCK OF BIRDS' NESTS
BUTTONS: GLASS
A drawing my 3-year-old granddaughter made in my studio inspired these buttons. We have many wild and domesticated birds here, and she loves to help take care of them. Her drawing was so colorful it reflected all the different types of nests and also reminded me of all the stringers left on my worktable after a session of making glass flowers. My greatest challenge was finding the right heat to melt the stringers so they gave the impression of a bird's nest, but could also work as a button.

KALEIGH HESSEL, FAIRY GLEN BEADS

BEADS: GLASS

This set of beads grew from my experiments with encasing baking soda to trap bubbles inside the bead. I discovered that if I layered glass over baking soda and continued to heat the bead, the glass would bubble up and blend the colors in unique ways. As I continued to play with different colors, I hit upon a combination that suggested to me a magical forest.

I apply a coating of baking soda to the base bead, heat it, then apply a layer of reduction frit. Next, I apply small stringers randomly. I place the bead back in the flame

and heat it. The baking soda reaction causes small bubbles to come to the surface of the glass and pop. Next, I encase the bead with clear glass to give depth. I have to be careful not to case the bead too early, before the reaction is complete.

I have only been lampworking for two years. Before beadmaking, I did silversmithing, beading, and polymer clay. While I still enjoy these activities, nothing has captivated me like glass. I knew as soon as I sat down in front of the torch, melted my first gather and pulled my first stringer that I would do this for the rest of my life.



TOM SIMPSON; FALLING LEAVES

BEADS: GLASS

My inspiration came from a demo by Carol Fonda and Monty Clark, who showed me that beads don't have to be round. Also, the color palette of Bullseye glass in combination with nature added to my inspiration.

My glass bead history started about 8-9 years ago when Bruce St. John Maher offered me an opportunity to learn how to make glass beads. From apprentice to foreman, Bruce and I developed a great glass relationship. One day he handed me a Hot-head torch, strips of glass, mandrels, and bead release and said, "Go play. Let's see what you can do."

**SUSAN BREEN SILVY, FLEUR DE LIS SERIES**BEADS: GLASS, SILVER LEAF, STERLING SILVER
(FIRST PLACE, GLASS BEADS)

While on a trip, an airline magazine cover inspired my *Fleur de Lis* bead series. The cover depicted a musical instrument. Something about the design on the fretwork caught my eye. I started thinking, "Wow, if you pull dots down like this, and" The end result looks nothing like the fretwork.

I used mostly Bullseye glass. All the beads

have a heavy overlay of fine silver leaf, a reduction glass sculpted design, and a riveted sterling silver tubing core (see article p. 16).

Two glass artists who inspire my work, Pam Dugger and Ann Davis, also have become close friends. Pam has coached me long distance for several years. Ann is adept at applying her eclectic knowledge of various forms to other forms. She keeps me busy experimenting at my torch, playing when I should be working.



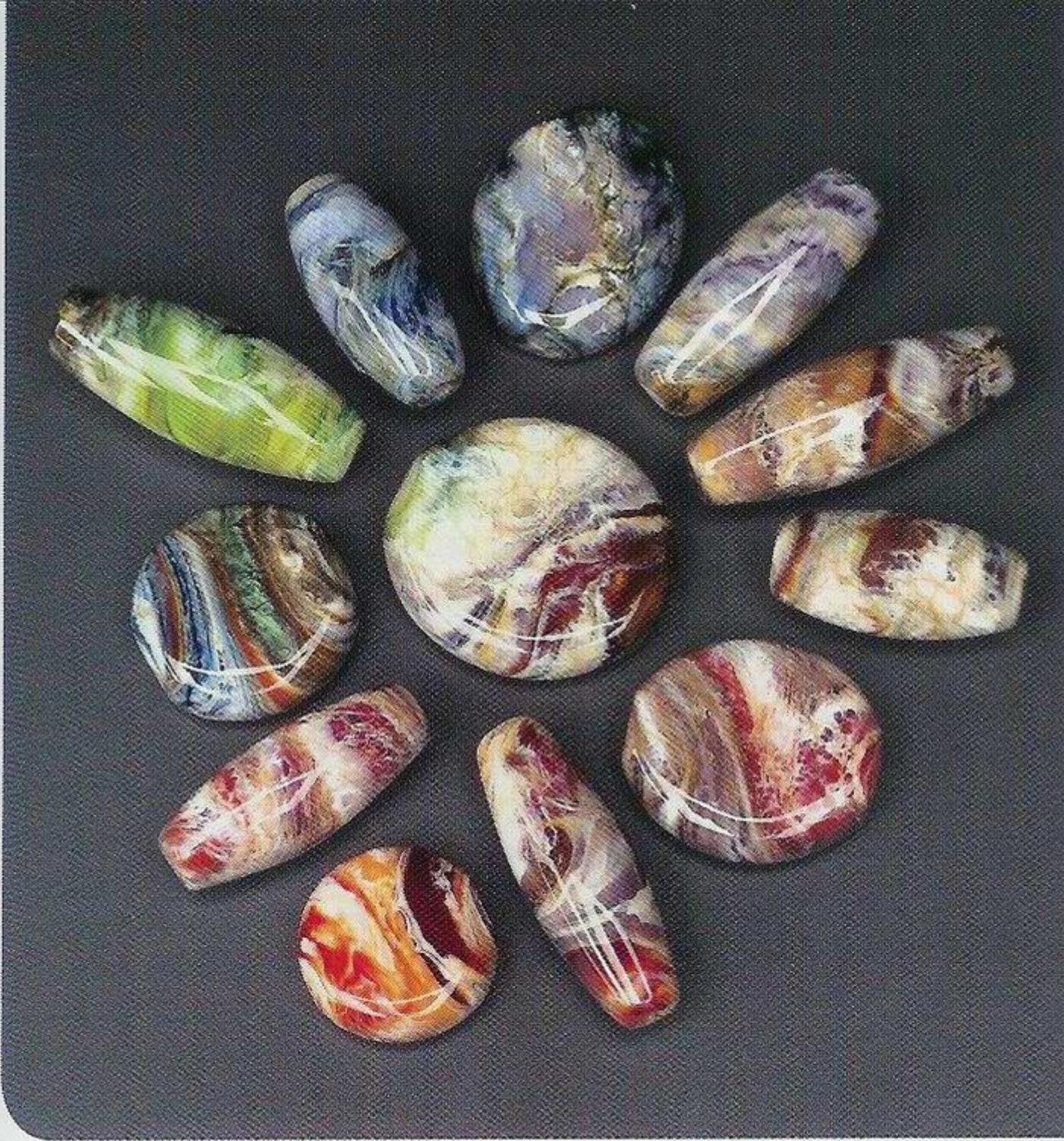
ANN DAVIS, SHARDS FROM THE MAGELLANIC CLOUDS

BEADS: GLASS, COPPER, WAX

Archaeology is a cornerstone of my work, and I love that just-unearthed look. I also adore the look of vessels dredged up from 1,000-year-old wrecks in the Aegean Sea, complete with their metallic crust formed over time. A vessel made in fire retains an imprint of the time it was fashioned, and a shard, though broken, is part of the unbroken record of history forged in flame. I love making vessels because I feel I

am adding to that unbroken line.

After annealing, I formed the handles in jeweler's wax, then electroformed the beads for several hours. I love the look of the copper granulation that builds up if you leave the work in the solution for a long time. Then I put the beads back in the kiln and took them to a temperature high enough to burn out the wax, leaving the handles hollow. This creates an extremely light bead with the look of a heavily encrusted metal piece.



KIM FIELDS, ELEMENTS SERIES

BEADS: GLASS

This series stems from an effort to create an earthy base bead to provide an interesting visual backdrop for my floral beads. I found, however, that the various textures and subtle patterns of the *Elements* beads are attractive on their own. I make them with up to 12 layers of opaque and transparent glass, followed by an "on-mandrel" mixing of the layers.

Originally from Flint, MI, I moved to New York City in 1980, where I began a career in television production, but I still found time for all sorts of crafts, which eventually led to making jewelry. That's when I discovered the art of lampworking. Lampworking brings me tremendous joy, and I am delighted and humbled when people appreciate my work.

OFILIA CINTA; DICHROIC FISH

BEADS: GLASS (THIRD PLACE, GLASS BEADS)

I learned the basic technique for my hollow lampworked fish beads from Pam Dugger. After completing the hollow form, I decorate it with colored glass stringers, precut pieces of dichroic glass, and other colors of glass rod. My only preconceived plan for each imaginary fish is a basic color theme. From there, the initial shape of the body will determine the personality of the fish.

Color is my absolute passion! I think I love working in glass because of the range and intensity of available colors. What I love most about lampwork is working with glass's inherent nature. You manipulate its fluid state until it is frozen in space. It is vibrant and alive and nurtures my artistic quest in life.



DIANE VILLANO, SCUBA SCENES

BUTTONS: POLYMER CLAY, FOIL,
EMBOSSING POWDER

Watching a television special on undersea life, I decided to attempt a multi-layer piece, using polymer clay. My imagination was sparked by the seldom-seen but amazingly vivid colors of the deep ocean. The entire series of five buttons took about two weeks, and some parts of each button were cured five times.

For a sturdy base, I constructed button blanks, including pre-baked shanks from

polymer clay. After curing the blanks, I added the foiled background and built up the design. I hand cut the middle-ground marine animal shapes from gold foiled clay and applied them to the background. Then I added textured bezels to the buttons, brushed them with mica powder, and cured the pieces again. I cut and cured the foreground shapes of coral and sea plants separately. Finally, I melted clear embossing powder onto the buttons, and while it was still liquid, I added the foreground shapes to complete three distinct layers.



JOHN WINTER, WHEN OPALS DREAM

BEADS: GLASS

I based these beads on natural stones without trying to mimic them. I layered silver leaf over black glass and then placed various transparent colors over that.

I've been a beadmaker for about 12 years. I took a short course from Lindsay Hunnicutt, then set off on my own. The Florida

Department of Archaeology asked me to reproduce beads the Spanish traded to the Appalachian Indians, and I then fell in love with the history of beads. The same company that had made the glass of the antique beads made the glass I used to recreate the beads. I

feel the history of man — where they came from, how they traveled, their values and the reasons for them — can be told through beads.





MAVIS SMITH, CRYSTAL LAKE

BEADS: GLASS (SECOND PLACE, GLASS BEADS)

Beads have fascinated me most of my life and, within the past five years, have become my life. I learned beadweaving techniques about 25 years ago, and five years ago took up lampworking. It began as just another hobby, and I sold some of my items on Ebay to earn money for more supplies. In time, the sales volume allowed me to leave my factory job and become a full-time beadmaker.

I discovered lampworking through early issues of *Bead & Button*. I took a class on murrini making with Loren Stump and, two years ago, advanced those studies in a week-long class with Dinah Hulet. These classes are changing the direction of my work.

The main bead in this collection – the vessel – blends sculptural and encasement techniques and incorporates the use of my own murrini. A client asked if I could include a mallard in one of my figure beads. The resulting cane, which took four days to make, gave birth to this series (see article, p. 14).

ANN TERUYA, PARADISE SERIES: OCEAN, EARTH AND NIGHT SKY

BEADS: GLASS, SILVER FOIL

Hailing from Hawaii, I wanted to create beads that reminded me of the island. The ocean beads are turquoise and blue; the earth beads have colors from Hawaii's flowers; and the night sky beads complete the day. My challenge was to create a series of different yet united beads, which I accomplished by using a similar technique – layering and foil – but varying the colors.

I enjoy playing with color, transparent and opaque, mixing it with foils, reduction frits, etc. Often, the result is like opening a gift, as I'm not sure how the bead will come out.

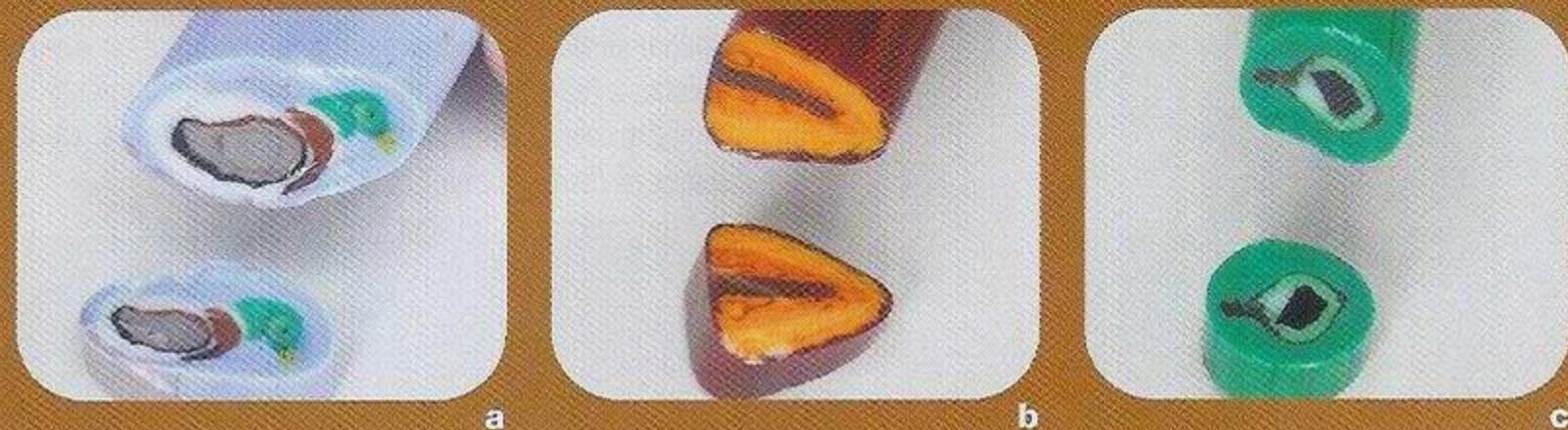


LEA ZINKE, SEA GARDENS

BEADS: GLASS

A tiny, fantasy undersea scene is revealed in *Sea Gardens*. The inspiration came from an aquarium bead class taught by Pati Walton. I wanted to use the techniques we learned, but create an entirely different look. Each bead is filled with many handmade millifiori and colorful "sea flowers," inspired by Budd Mellichamp's intriguing gizmos. I was so fascinated by the gizmos that I tried to figure out how he made them. Once I did, I took my first Sea Garden bead to Budd, who said, "You've got it. You go girl!"

How to create a



Making a mallard murrini

by Mavis Smith

When I explain how to make glass picture canes at shows, most people smile and say, "Oh, like Fimo!"

The general idea is the same in that you add layers of glass to make a design throughout the cane, but the process is a lot trickier in that you're working in the flame of a torch with molten glass; and when glass is molten, it's hard to distinguish one color from another. Complex canes also require the assembly of many separate components.

My mallard at left, for example, has four separate cane components. In fact, I actually made two complete canes to achieve the finished duck. In the first, I learned that some Effetre colors lose definition and blend together when the cane is pulled down to a usable size. In **photo a**, the light gray I used for the body is hard to distinguish from the blue background. Armed with the knowledge I'd gained from my first

attempt, I went back to the drawing board.

stepbystep

day one: cane components

1 I began by making a triangular shape for the beak. I started with a small molten ball of brown glass. Using a beadmaker's tool otherwise known as a barbecue masher, I flattened the ball into a thin, rectangular pancake. Using yellow glass, I added layers to both sides of the pancake to form a triangular shape. Then I added a very thin layer of brown glass all around the yellow. I hoped the brown outline would give my finished cane the definition it needed.

Molten glass wants to draw up into a round shape, so to keep the beak triangular in form. I had to concentrate the heat on only the flat sides and use my torch-top marver (a flat piece of graphite mounted to the top of my torch) to reshape it constantly during the heating process.

When the beak was completed (**photo b**), I capped the free end with clear glass and attached a punty, a glass rod that would be used as a handle. Holding

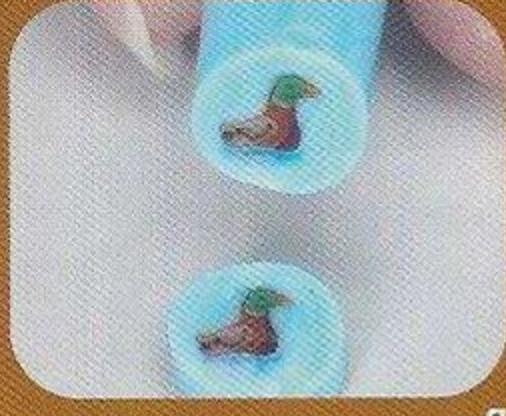
the punty, I repeated the process at the other end. The caps of clear glass on each end of the cane help give the punties a little distance from the heat source and result in more useable cane.

2 Next you have to pull the cane. This process involves slow, even heating of the mass of glass, which can often be quite large. Once the mass reaches an even temperature from end to end and all the way through, you remove the mass from the flame and balance it until a "skin" forms. When the mass has cooled to just the right consistency, you stretch it into a long rod by pulling the punties steadily apart. Only practice and experience can tell you when to begin your pull. Too soon and the soft glass will droop into your lap; too late and it will not stretch sufficiently.

After stretching the cane, I removed one punty and placed the cane in my annealing kiln. Later, I cut off the other punty.

3 The next cane was the eye. I began by melting a ball of black glass, and using the barbecue mashers, I shaped it back into a cylinder about the diameter of the original

complex glass cane



glass rod. I added a couple of layers of white around the black pupil then surrounded the white with a thin black layer. Next, I built up all around the eye with layers of green (**photo c**). Then I pulled the cane down and popped it into my kiln alongside the beak.

4 For the body, I began in the center by forming an oval of dark gray glass. I applied a layer of brown over half the oval. From studying pictures of mallards, I saw that bands of color formed the wing tips. I added a small roundish shape of brown at the corner of the wing and added some green around it. Then I added stripes of black and white beyond the green. During this process, I added more dark gray as needed to fill in around the bottom of the wing to maintain the long oval shape. I then used light gray to surround the form, adding a little curved part above the wing tip for the tail. Next, I applied a thin outline of brown all around the form and then built up more brown for the breast area (**photo d**). Blue background glass evened the shape. After stretching this cane and putting it in the

kiln, I annealed the three canes and let them cool for use the next day.

day two: cane assembly

1 I cut segments about 1½ in. (3.8cm) long from each cane and put them in the kiln, which I ramped up to about 1,030° F (571° C). I let the pieces soak for about 2 hours so they would be heated evenly all the way through to the right temperature so they wouldn't shatter when I reintroduced them to the torch flame.

2 I began with the eye and removed it from the kiln by heating a glass rod tip to molten and placing it against the end of the cane. After holding it there for a few seconds to let the join stiffen, I brought the piece immediately into the flame. Then I began building the head section by applying layers of two shades of green glass. The tricky part of this operation is to get the head the proper size in relation to the beak segment that's waiting in the kiln. I use the remaining section of beak cane to eyeball the size.

3 Once I thought the head was the right size, I was ready to remove the beak segment

from the kiln and attach it to the head. It's at this point that I take a deep breath and offer up a silent prayer to the glass gods, because I pretty much have just one shot to get it right. I removed the beak segment the same way that I removed the eye and put it in the flame to heat. I heat both pieces thoroughly as I decide just where to attach them.

4 Then I heated the head portion where the beak was to join it until it was molten and carefully placed the beak against it. The molten glass sticks to the hot glass immediately. You have maybe a second or two to adjust the attachment if necessary. You also have to be careful because you can easily ruin the shape if you squeeze or otherwise try to manipulate glass that is too hot.

5 After joining the two pieces, I continued to add layers of green glass to form the neck. I added a band of white at the base of the neck for the ring and a thin brown outline around the remainder of the head. Then I built up around the head with light blue glass to form a roughly cylindrical shape that would pull out better than an

irregular shape. I left the area at the bottom of the neck where the body would join alone (**photo e**). After pulling down the cane, I nipped off all but the 1½-in. segment that I would need to attach the body and put the rest in the kiln.

6 Keeping the head segment warm, I prepared another punty and removed the body segment from the kiln. I repeated the same process that I'd used to attach the beak, but this join was trickier because I had to match up the brown outline at the bottom of the neck very carefully to the corresponding line on the body. To my amazement, it worked the first time.

7 I filled in the rest of the breast area with a darker shade of brown. I'd picked up the darker brown by accident, but I liked the dimensional effect in the finished cane. Then I filled in with two shades of blue to bring the shape back to a cylinder and stretched the cane to a fairly fat cane (**photo f**).

8 **Photo g** shows the smaller-diameter cane that I pulled from the fatter cane along with a slice that's about the size I like to use for beadmaking. •



Exploring glass chemistry

Create textured beads with reduction glass and finish with a silver rivet

by Susan B. Silvy

I have always been fascinated by the play of light on glass and metal. As a child, I finagled my Great Aunt Grace into paying me to clean her crystal chandelier. I would play all afternoon, my imagination turning them into giant jewels. When I sit at my torch, I again have that feeling of imaginative contentment as I work, waiting for the spontaneous combustion of glass with thought.

From the moment I started making beads, I found myself incorporating metal leaf into the design. It wasn't long until I felt compelled to master the reduction qualities of glass. Now, years later, I am still discovering new magic in glass and metal.

My *Fleur-de-lis* design combines several metal surfaces on the face of the bead. A reaction between the glass and metal leaf creates a mirror surface. The bead is also slightly fumed, which happens when the silver leaf is burnt off. Then the reduction process (using a gas-rich, oxygen-starved flame) draws metal oxides to the surface of the glass. This seems to be the catalyst for the reactions. I find that the combination of these reactions is much stronger when I use Bullseye glass. Of course, as any

beadmaker knows, it also seems to help if the moon is in alignment, the barometric pressure is rising, the humidity is low, and you hold your mouth just so.

The Bullseye technical support team has been wonderful in helping me to understand the alchemy of their glass. We have been working with several theories. One involves the oxides they use in their glass mix that perhaps create a metal-on-metal reaction. Additionally, the viscosity of Bullseye glass causes me to use a different torch environment than I do when working with Effetre.

Probably my greatest resource is my network of lampworking compatriots. They are my "think tank." The vast wealth of knowledge shared among my group of friends is enormous. I talk almost daily to Pam Dugger (*B&B* #46), whose background in furnace glass gives her a unique perspective on soft glass dilemmas. Ann Davis is also a great resource. She is a scientist at heart and answers many of my technical questions.

making a *Fleur-de-lis* bead

1 I start with a transparent Bullseye glass that I find to be particularly reactive (deep royal blue, emerald green,

cranberry pink, turquoise blue, and amber). I suspect the high silver, sulfur, and gold content in certain colors of Bullseye enhances the reaction between the metal oxides. I've tried opaque colors, but they seem to have their own reduction quality, which interferes with the demarcation between leaf and reduction glass, so I lose color definition.

2 Next I apply a heavy layer of silver leaf around the girdle of the bead and burn it off. The silver seems to disappear, but it is still there. Some of it has vaporized and slightly fumed the bead. The rest has melted into the surface of the glass. It will reappear later before the bead goes into the kiln.

3 Now I sculpt a design onto the silver band with reduction glass. I use either Kugler or Q-color reduction glass. They have a COE (coefficient of expansion from 89-94, which is reasonably close to Bullseye at 91). Since I am not melting the reduction glass completely into the surface, Bullseye is safer than Effetre for compatibility reasons.

4 Before putting the bead into the kiln, I place it in a soft (bushy) reducing flame. This pulls the silver leaf that has melted into the glass to the surface

along with the metal oxides in the reduction glass.

riveting a bead hole with silver

For the past five years, I have been riveting silver tubing through the center of my beads. But be warned: this technique is not for the faint of heart or for those who can't bear the thought of breaking a bead. Damage occasionally happens – and always to your favorite bead. Be brave! With a little perseverance, practice, and luck you'll turn a bead into a beautiful piece of jewelry that will elicit an admiring "How did you do that?"

For this project, you want a bead that has been made on a $\frac{1}{16}$ -in. (11mm) stainless steel tubing mandrel and has nice, even holes. Be sure it does not have raised dots or a raised design close to the hole. Also avoid beads with a delicate surface treatment that can easily chip when you're hammering the silver rivet. Practice on simple beads first to get the feel of the hammer and the force needed to fold the metal over the bead hole so it will lie flush against the glass.

1 Choose a large, annealed glass bead that has been made on $\frac{1}{16}$ -in.-diameter stainless steel tubing. **2** Prepare the bead hole by holding the bead underwater while drilling out the center with an 11mm diamond-core drill bit fitted on a cordless drill (**photo a**). Shape the bead hole by removing small amounts of glass until you can easily slip $\frac{1}{16}$ -in. (12.7mm) sterling silver tubing through the hole. There should be a very slight space between the bead hole and the tubing. You do not want the tubing to fit too snugly.

3 Slip the bead onto the tubing and mark the cutting line. The tubing should extend 2-3mm on each side of the bead. Allow a little extra length to accommodate any filing you may have to do. Cut the tubing with a jeweler's saw. Then file the tube ends so they are smooth and even.

4 Anneal and pickle the tubing (**photo b**).

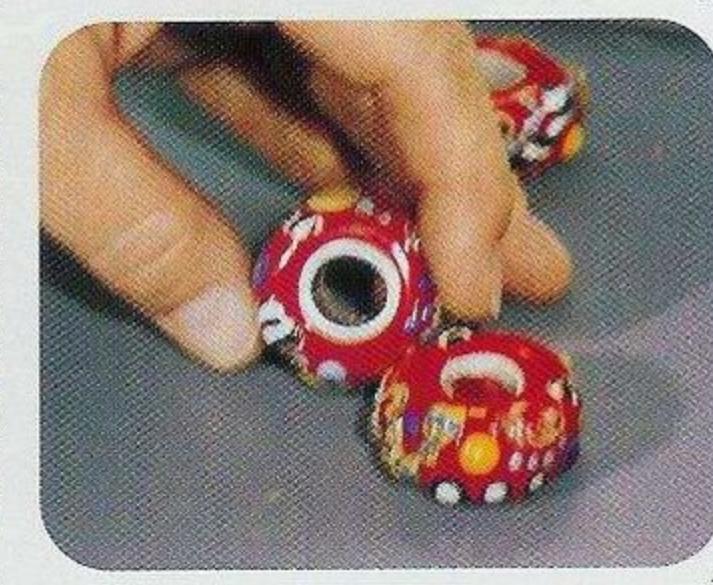
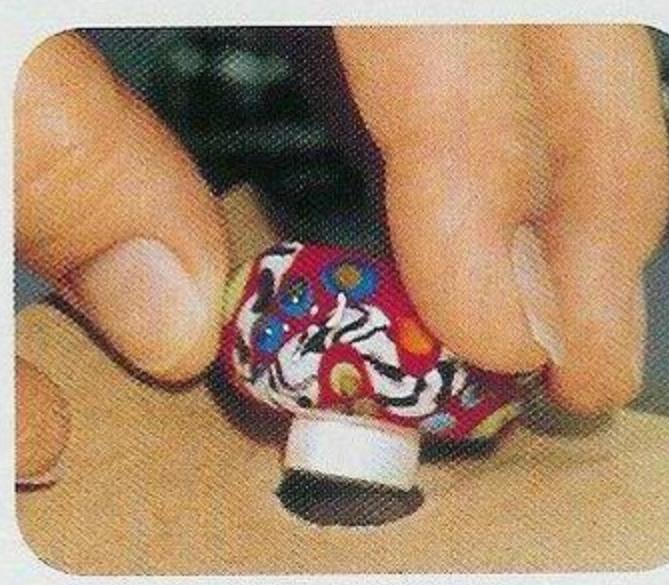
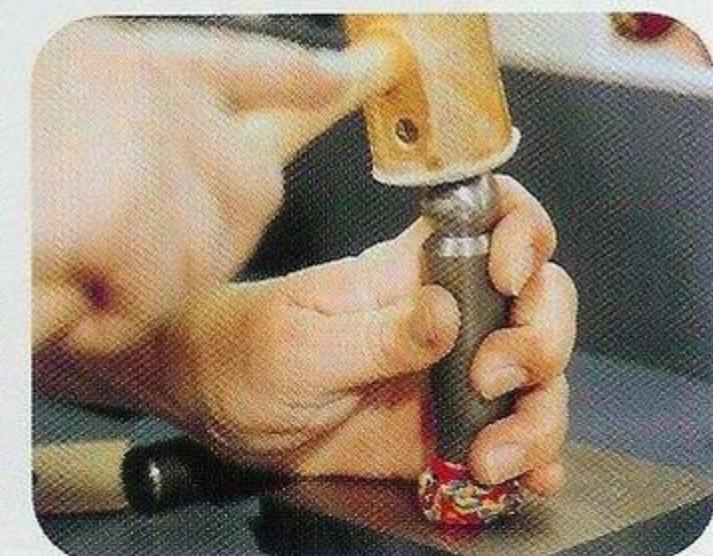
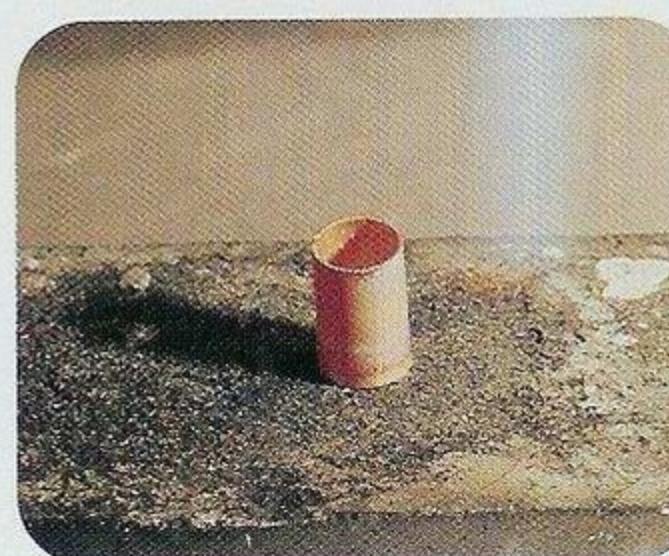
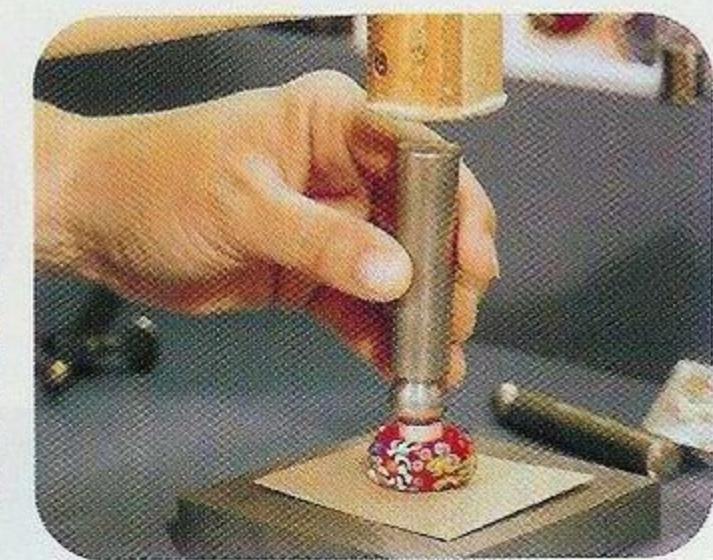
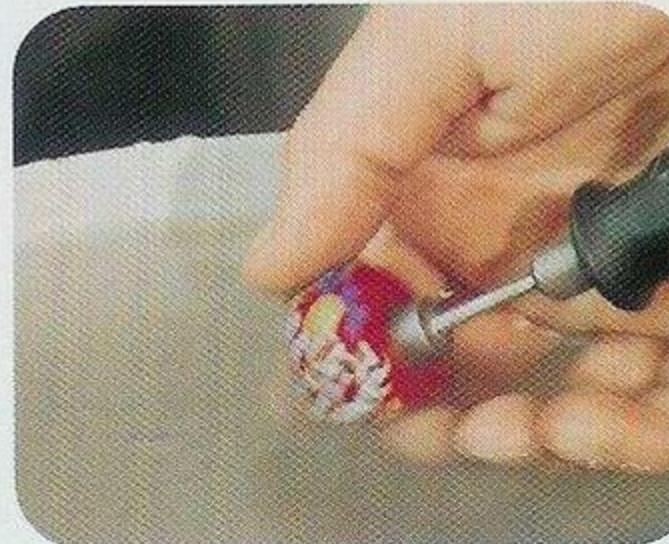
5 Make a hole in a piece of corrugated cardboard that is slightly larger than the diameter of the tubing. The cardboard will act as a cushion for your glass bead



to protect it from vibrating against the steel block as you hammer. Place the cardboard on the steel block, center the tubing in the hole, and thread the bead onto the tubing (**photo c**).

6 Choose a dapping punch that is slightly larger than the diameter of the tubing. Using firm but gentle pressure, tap the punch with a leather mallet, letting the weight of the mallet do most of the work. Tap 3-4 times until the silver starts to flare (**photo d**). Turn the bead and tubing over and repeat on the other side, striking the punch an equal number of times.

7 Use a larger punch to repeat the hammering process on both sides of the bead. When the silver has a nice flare, use a large-size punch to tap down



the silver on both sides of the bead. Turn the punch over, and using the flat side against the silver, finish hammering it down horizontally (**photo e**).

8 Remove any deep scratches with emery paper. Polish with white diamond followed by a buffing with red rouge. Do not polish with black emery, which could mar the surface of the bead. When polishing, go very slowly. The friction from polishing causes the silver to heat to very high temperatures. If the bead becomes too hot to hold in your hand, you could accidentally unanneal it. Polish without gloves so you can monitor heat build up. Pause when the bead begins to feel warm. I hit the bead with the buff a few times and let it cool before resuming. I usually polish several beads at a time so one can cool while I'm polishing another. •

seedbeads



LYNN LARSON, FALLIN' DOWN
SEED BEADS, LAMPWORKED GLASS LEAVES
I love autumn, the way some leaves are so vibrant while others still have summer lingering in them. For this piece (see article, p. 32), I used herringbone with branched and leaf fringe embellishment and my own lampwork leaves. I have been beading for

about three years. I love the feel and flow of beads through my fingers and the way colors play off each other. The satisfaction of making a glass bead and having someone say, "Oooh, that's so pretty!" keeps me going. One of my mentors is Janice Peacock. I admire the way she works with glass.



ANN REIF, AMBER SHIELD

SEED BEADS, STONES, STERLING SILVER

As a silversmith, I am always looking for ways to combine metalwork with my beading. This piece is one in a series of shields. The early pieces were suspended from a simple straight bar of silver. Eventually, the hanger became more complex, and I began to think of them as shields, something to protect and empower the wearer.

I began beading about 10 years ago and soon discovered that I could combine stones with beads. I love unusual stones and let their shape, color, and texture dictate the flow of a piece. After choosing the stones and leather upon which they will be mounted, I select different colors and types of beads for a palette. I am self-taught and work intuitively. I never know where the stones might take me.

I also love fringe. On this piece, I wanted the fringe to appear to cascade from the crevice between the stones. When working on that part, I couldn't put it down. There is a great feeling of excitement when something comes together well.

MASAMI SATO, RED CHOKER

SEED BEADS, CRYSTALS, PEARLS
(THIRD PLACE – TIE)

While watching a fashion show on television, I saw a model in a simple black dress with an open back, the only jewelry a red choker hugging her neck. That striking simplicity became the inspiration for this piece.

It took two months to make the necklace, as I wanted to express redness through red beads alone, rather than emphasize it through a combination of other colors. A major challenge was to ensure the piece had enough strength to be worn yet retained the delicacy of the beads. Weaving techniques included peyote, square stitch, brick stitch, right-angle weave, herringbone, and a few others (see article, p. 30).





WANDA HICKMAN, ZIPPIDY DOO DAH
ZIPPER, SEED BEADS, BUGLE BEADS,
SEQUINS, RIBBON

I love doing freeform seed bead embroidery and have used it often on hats. But for this competition I wanted to use it as a piece of jewelry. Reviewing base materials for beading, I realized that the only "notion" I had never seen beaded was a zipper.

The stitches are all freeform, meaning that each stitch consists of beads gathered from a bead color soup and then attached with double backstitch to prevent large areas from raveling if a thread should break. The piece took about eight hours, and my greatest technical challenge was creating a pattern for the stiffening and backing that was the proper shape and allowed the piece to lie flat. The wonderful part that keeps me working non-stop on such pieces is that you never really know what they will look like until they are finished.

I also use a freeform approach in the framework bead sculptures that form the base for my gold-wire sculpted brooches, pendants, bracelets, and rings. My greatest inspiration for color and form comes from Dale Chihuly.

**PEGGY STURMAN GORDON,
ANY WHICH WAY**

SEED BEADS, BUGLE AND ACCENT BEADS
For *Any Which Way*, I began bead crocheting a lariat in neutral colors, but opted against the usual fringe finish. Instead, I added a brick-stitch flower to one end and fringe to the other, so that the lariat became a stem. It seemed too ordinary, so I added a peyote strip loop, allowing the piece to be worn either wrapped tightly as a choker or loosely like a lariat – in other words, any which way.





BARBARA BERG, LASCAUX COLLAR

SEED BEADS, SIZE 14° (1ST PLACE, SEED BEADS, BEST-IN-SHOW)

I discovered beading about five years ago and only wish it had been sooner. Virginia Blakelock's work, especially her spiral galaxy collar (*B&B* #1), has been a great inspiration, as well as the work of Jeanette Ahlgren, Margie Deeb, Bette Kelley, and Laura Willits. As a lifelong textile freak with a degree in textile design and an emphasis on weaving, loom weaving was a natural. My first piece was based on prehistoric art, using the magnificent and colorful animal paintings from the Lascaux caves.

I chose the broad collar format because it would give me the most room for the animal images (see article, p. 29), and added the counterpoise because I was intrigued with the counterweights on ancient Egyptian broad collars. After weaving the collar and counter-

poise, I darned in hundreds of threads, joined the two woven pieces with cord, and covered the cord with tubular peyote stitch. The widest row in the collar is 323 beads, and there are more than 200 rows. The piece contains nearly 45,000 beads. I did not keep track of my time. I didn't want to know.

My current project is sculptural, involves animals and is inspired by another shamanistic culture. This time, however, I am using my own imagery. I seem to be learning what is most important to me through the projects I choose. I find myself thinking often about the relationships between humans and animals. I wonder whether it is possible for contemporary art to express a spiritual dimension in the way prehistoric or so-called primitive art does. A friend once remarked to me that an artist must not only work on her material, but also must let that material work on her.



KATHLYN LEIGHTON, CELEBRATE SPRING
SEED BEADS, WIRE, GLASS, CANVAS,
VELVET

I spent my formative childhood years with my paternal grandparents on a family farm in the Maine woods. My grandmother loved nature, plants and animals, but most of all birds. I made this bag in memory of her.

For the front of the bag, I used bead embroidery on aida cloth. I embroidered the flower detail on the back the same way and appliquéd it to the velvet of the bag. The handles are tubular peyote stitch over twisted cord. I attached freeform square stitch leaves, my first lampworked bead, and a wire flower to the handles (see article, p. 35).

With a BFA in painting, I approach everything from a painter's view. I start with several drawings, then pull tubes of beads and lay them out as I would paint on a palette. I love color and, on more than one occasion, have been accused of using too much.

Beads seduced me about 10 years ago. They offer the color and vibrancy of paint, but are wonderfully tactile. I work on two or three projects at a time, so when I suffer a mental block on one, I am able to switch to another, which, in turn, helps me see the blocked project more clearly.





SHANTASA SALING, PERSEPHONE

SEED BEADS, JAPANESE CYLINDER BEADS AND TRIANGLE BEADS (SECOND PLACE)

Greek mythology uses the story of Persephone to explain the change of seasons. I was inspired to create *Persephone* after I found a Manzanita branch. I cut out the section I wanted to use and glazed it. The Russian leaves from *B&B* #27 seemed to be the perfect accompaniment for the branch. Many leaves and almost a year later, *Persephone* was done.

I made an embellished Dutch spiral for the strap and modified Rita Sova's monarch pattern for the butterfly. I attached the bead-work to the branch with tubular peyote and added branched fringe.

I fell in love with beads as a pre-teen, but put my beads away when my life got too busy with school, work, marriage, and kids. It wasn't until I was home pregnant with my second daughter and very bored that my husband suggested I get out my beads. I haven't put them away since.

PEGGY STURMAN GORDON, TWIST AND SHOUT

SEED BEADS, BUGLE AND ACCENT BEADS

I began creating with beads nearly three years ago. Before, I had never picked up a needle, not even to sew on a button. A floral designer and horticultural therapist by trade, I was initially looking for new ways of presenting flowers and nature to my elderly clients. Color fascinates me, and beads bring an added dimension to color. I take as many classes as possible to learn techniques that I can use to realize what is in my imagination.

For *Twist and Shout*, I was learning how to make Dutch spiral necklaces. As a challenge, I broke from my usual neutral color palette and put together colors that, to me, were the most discordant I could find. At about the same time, I learned to do freeform peyote, so I used the same beads to weave a focal medallion.





HEIDI F. KUMMLI, NATURE'S JEWELS
ULTRASUEDE, SEED BEADS, JAPANESE
CYLINDER BEADS, BUGLE BEADS (THIRD
PLACE – TIE)

Each spring in the Colorado Rockies, we welcome the return of the hummingbirds. These birds always inspire me because their colorful feathers remind me of beads. Finally, I had to try to capture their beauty in beadwork.

I drew the necklace shape, drew and colored in the birds and flowers, and glued

the stones onto the tracing paper, which I then glued to Ultrasuede. I began beading around the eyes and embroidered with 15°s and Japanese cylinder beads. The fringe is always my favorite part.

It took nearly two years to complete this piece. I began beading in 1975, and five years later quit my "real" job to work full-time running my bead business, Free Spirit Collection. I sell my line around the world and make larger pieces in my spare time.



**KATSURA PLUMMER, HOME ON THE
RANGE – GOLD RUSH**

SEED BEADS, PERLE COTTON,
FABRIC, ZIPPER, BUCKSKIN

Since moving to San Francisco, I have witnessed what I call the fantasy of the Wild West, the pioneer spirit, which is still a part of everyday life. I love this spirit and its freedom, because it is so different from the world in which I grew up.

This bag took nearly 12 hours to make. It is bead crochet with DMC perle cotton, size 8, and Czech and Japanese size 11° seed beads. I have been beading for two years, and knitting and crocheting for nearly 30.





FRANCES "CASEY" CASE,

MI CASA ES SU CASA

JAPANESE CYLINDER BEADS

This purse was inspired by adobe homes in Tucson, AZ, my own photographs and, most importantly, by the watercolors of painter Diana Maderas. It was my only beading project for 11 months in 2002. I worked in flat and tubular peyote and flat brick stitches around a 42-oz. oatmeal box.

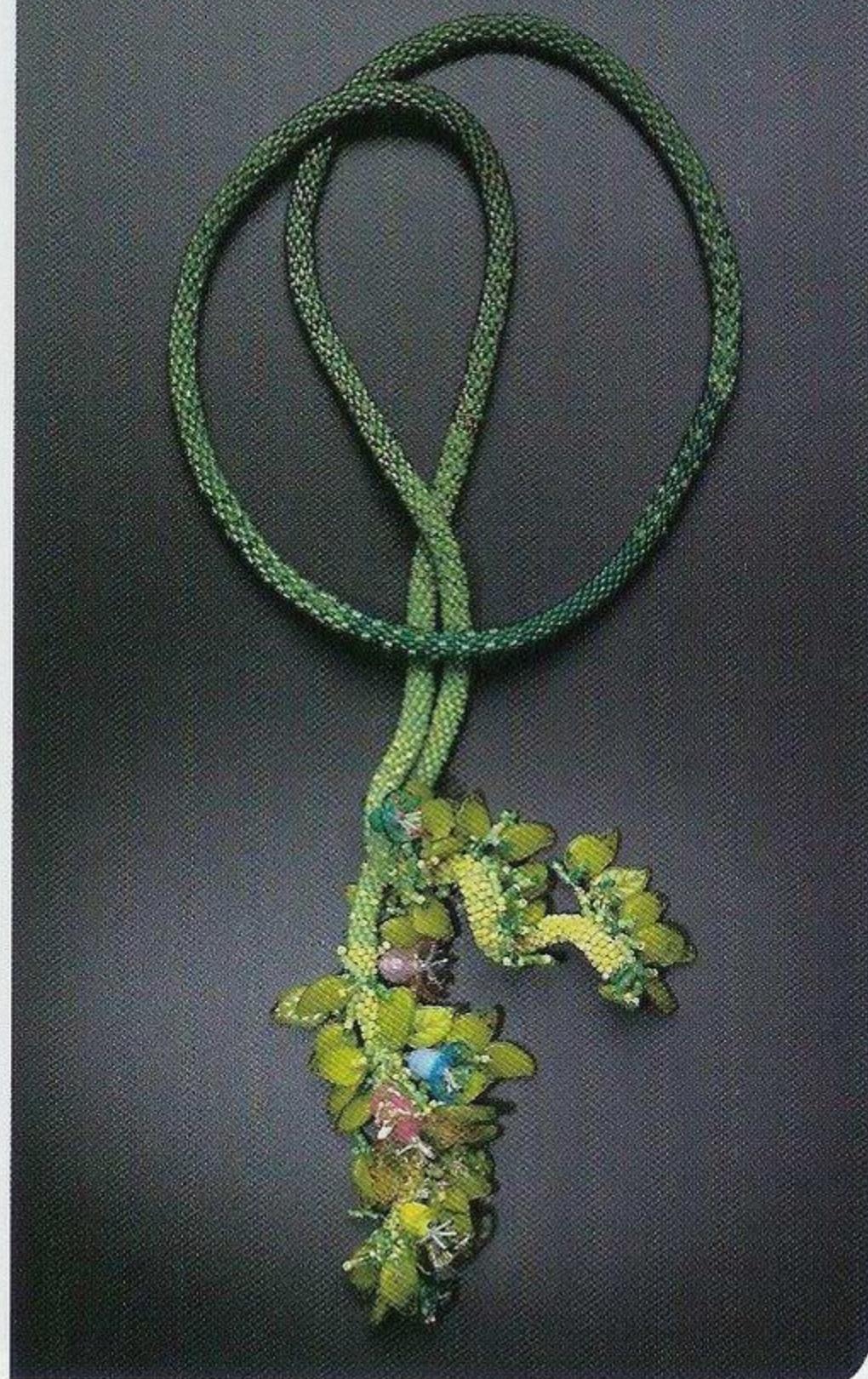
My main challenge was to capture the properties of a watercolor painting with beads. I used about 130 colors and found keeping track of them difficult. When I finally finished the beading and enjoyed the relief of completion, I faced an unanticipated technical problem. My antique purse frame was designed for the purse edge to be attached in front of the holes rather than behind. I had to be meticulous in beading and attaching the lining to align with the exact shape of the frame, a process that consumed weeks and took numerous attempts.

My involvement with beads has blended fun and work, adventure and tedium, successes and failures. Most important of all, it has fostered incredible learning, personal growth, and wonderful friendships.

JUDY SAYE-WILLIS, BEEDA GARDEN
SEED BEADS, LAMPWORKED AND PRESSED
GLASS ACCENT BEADS

In January 2001, I thought about doing bead embellishing in fiber arts. I asked someone where to buy beads, and was pointed to Glass Garden Beads in Northfield, MN, where I took a class from Carla Cooper. I learned of another bead store 15 minutes from home, and I was hooked.

BeeDa Garden is my first piece using color gradations in bead crochet. I enjoy bead gardens, because there are no weeds, unlike my perennial gardens. I've learned many things since completing this project and would do it differently now. I always learn from my students when I teach bead crochet. At Split Rock in 2002, I learned about finishes and color from Virginia Blakelock and Carol Perrenoud, plus many shared tips from Janet, Bonnie, Stacy, and other class participants.



LAURA JEAN MCCABE, EXPAND YOUR MEMORY
COMPUTER CIRCUITRY BOARD, SEED BEADS,
PEARLS, LEATHER, STERLING SILVER CLASP
Mulling the future of jewelry and where it was headed in this computer age inspired this piece. The computer circuitry board that I cut into cabochons is intended to hint at our dependence on technology. The title is a play on words – the eternal quest for more memory, more gigabytes.

Techniques include embroidery, peyote stitch, branched fringe, and embellishments.



MARY LOU ALLEN, CHORUS

SEED BEADS, ART GLASS BEAD, SEMI-PRECIOUS GEMSTONES, COLORED WIRE

The flowing lines and lush green and cranberry hues of the focal bead by Carol Fonda and Monty Clark inspired this necklace. I felt challenged to make the piece strong enough to hold the bead but subtle enough not to detract from it. Beadweaving with wire was much more difficult than with thread. I threaded the wire on a needle in lengths of not more than 20 in. (51cm) and kept it as taut as possible. If the wire flexes too much, it will break. Using wire was well worth the effort, however, because it increased stability while adding flexibility.

I made my first beaded piece in 1994 after reading Diane Fitzgerald's and Helen Banes' *Beads and Threads*. I went on to make Virginia Blakelock's *Proteus* necklace using her video. These and other notable beaders have inspired me and reinforce my belief that what we can do with beads is only limited by our imaginations.



JANE BANKS, WEDDING BRACELET

SEED BEADS AND ACCENT BEADS

Wedding Bracelet was inspired by nature. I wanted to capture the many shades of white and silver in the contours of a winter landscape. The finished piece, however, looked bridal, hence the name.

I used freeform peyote stitch to make a base of different sizes and colors of white beads and then added bridges on each side. The ruffled effect came from increasing along the bridges for several

rows. I also stitched two-bead-wide strips perpendicular to the band, pulled them across the bracelet, sometimes twisting them, and attached the strips to the other side. Then I embellished the top with dichroic glass, crystals, quartz chips, opal glass, and seed pearls.

I began beading in 1993, when I earned tenure at the university where I teach and had a little more time for a hobby. I always loved handmade jewelry, but couldn't afford much of it, so I decided to make it.

Beaded collars

Throw a curve into your loom weaving

by Barbara Berg

There is no reason why anyone should be confined to rectangles and squares when doing loomwork. Most shapes can be achieved, usually without much difficulty. I learned to weave on a loom with Virginia Blakelock's book *Those Bad, Bad Beads* (www.beadcats.com) and her video on loom weaving, *Bead Woven Necklaces* (www.victorianvid.com). Both contain more detailed instructions than space allows here, but much of the process in making the *Lascaux Collar* happened before I even warped my loom. Success very much lies in the preparation you do.

preparing the graph

The *Lascaux Collar* was made with size 14° seed beads. I couldn't find a grid for 14° beads so I created my own. I used a grid for size 11° beads printed on clear plastic and reduced it on a copy machine until I had 22 rectangles per horizontal inch (2.5cm). Then I made several copies on clear plastic. I cut off the margins, aligned the rectangles, and taped them together to cover my design.

I then photocopied my design in black and white with the grid taped over it, enlarging it 200 percent for ease of use. I also made an extra copy in case I made a mistake and needed to redo areas (I did), and set to work choosing colors for my design.

coloring the graph

I chose my colors and listed them, assigning a felt-tip pen for each color. I colored the grid by hand, filling in each

rectangle individually. In theory, if the color of an image fills more than 50 percent of a rectangle, choose this color. But the theory doesn't always work, and some experimentation is required. For instance, I bent the legs of one or two of the animals because following the Lascaux cave paintings faithfully resulted in legs that looked like sticks.

testing the graph

When I finished the graph, I wove a sample warp about 2 in. (5cm) wide, including one or more sections of each animal. I tested different arrangements of colors, made adjustments, and wove more samples when necessary.

setting up the loom

I use a Mirrix loom and warped it to my widest row which is 323 beads wide. The narrowest row is 27 beads wide.

creating curves on a loom

To create curves, simply increase or decrease row by row. To increase at the beginning of a row, finish the row just before the increase and wrap your weft thread once around the outside warp (over, under, over). With your needle above the warps, string the number of beads you will increase the next row by and position the beads between the warps to the left of the completed row's end warp. Push the beads up between the warps. Go under the new outside left warp and sew through the beads below the warps to reach the outside

warp of the last completed row (**figure 1**). String the rest of the row under the warps, push the beads up between the warps, and sew back through the entire row above the warps (**figure 2**).

To decrease at a row's beginning, finish the previous row, bring the weft thread around the outside warp thread, and go back through the number of beads the next row will be decreased under the warps. Wrap around the new outside warp thread for the decreased row and string the row (**figure 3**). Decreasing and increasing at a row's end is not difficult. String more or fewer beads as required and sew back through the row. The directions here are for stringing rows from left to right. •

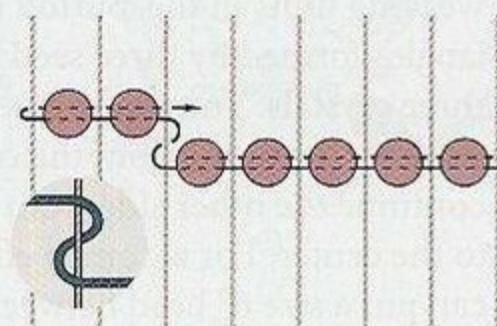


figure 1

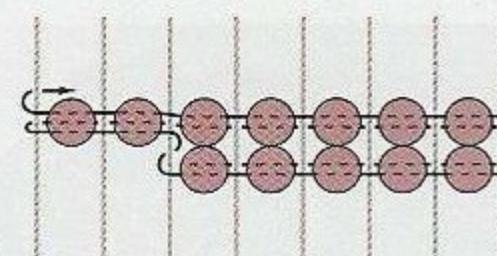


figure 2

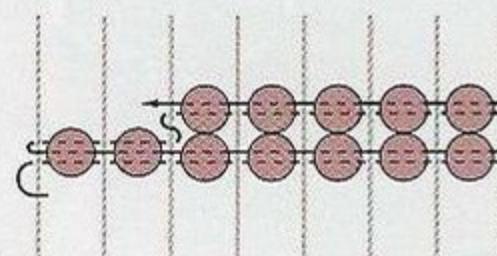
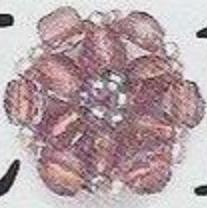


figure 3

Jeweled buttons



Create a two-sided button with crystals and seed beads

by Masami Sato

The closure for my Bead Dreams 2002 entry, "Red Choker," is a cluster of three double-sided buttons made with 3mm Czech fire-polished crystals and size 15° seed beads (actual size above). They look a lot harder than they really are.

stepbystep

The weaving units in this button consist of triangles formed by three seed beads and three crystals. You weave one side of the button outward from the center and continue the other side from the rim to the center. For a domed effect, you can put a size 6° bead between the layers before finishing, if desired.

center star

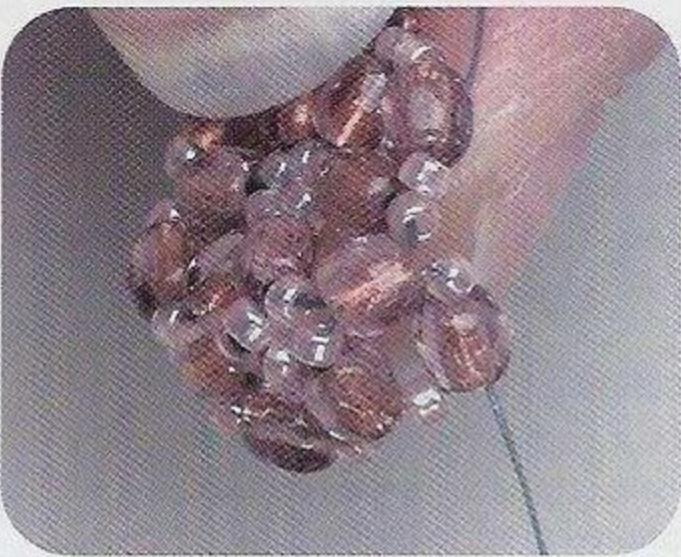
- 1 Start with a 24-in. (61cm) thread and string a seed bead, a crystal (A), a seed bead, a crystal (B), a seed bead, and a crystal (C). Leave a 6-in. (15cm) tail and tie the beads into a snug triangle with a square knot. Continue through the first seed and crystal A (figure 1, a-b).
- 2 String a seed, crystal (D), seed, crystal (E), and seed and go through the A crystal in the same direction. Continue through the first 4 new beads, exiting the E crystal (b-c).
- 3 String 5 beads as in step 2 (F and G crystals) and continue through the E crystal. Go through the first 2 new beads (c-d), exiting the crystal.
- 4 Repeat step 2, adding crystals H and I and going through the F crystal and the first 4 new beads (figure 2, a-b).
- 5 Repeat step 3 to add crystals J and K (b-c).
- 6 Finish the center star by stringing a seed, crystal L, and a seed. Go through crystal C on the first triangle, string a seed, and continue through the next 5 beads of the last triangle (figure 3).

- 7 Continue through the 6 center seed beads in the order that the triangles were added. Go through all 6 a second time, exiting the seed before the A crystal. Continue through A, the next seed, and B (figure 4).

other side of button

Continue to tighten each triangle on the second side of the button. As you add triangles, they will fold under the first side, and the seed beads on the outer edge of figures 5 and 6 will pull together, forming the center circle of the second side.

- 1 String 5 beads as in step 2 above (crystals M and N). Go back through B, around the triangle of new beads, and exit N (figure 5, a-b and photo a).
 - 2 String a seed, go through D, string a seed, crystal O, and a seed. Go through N and continue through the next 4 beads to exit O (b-c and photo b).
- Photo c** shows how side 2 is beginning to cup under side 1.
- 3 String a seed, P, and a seed. Go through G. String a seed and go through



a

b

c



Vines and leaves

Combine surface embellishment and two kinds of fringe for a naturalistic effect

by Lynn Larson

The colors of fall have always been a great inspiration for me. I've been lampworking for two years and also try to pull elements of nature into my beads. For my prize-winning necklace, "Fallin' Down," I created a group of lampworked dichroic glass fall leaves and developed a vine of embellished Ndebele herringbone stitch. The drapiness and flexibility of this stitch provides a wonderful surface for all kinds of embellishment including a trailing vine and branched and leaf fringe.

stepbystep

After making an Ndebele rope for the base of the necklace, you add a traveling vine from one end to the other, adding leaf fringe to the vine as you go. Next you add branch fringe to the rope. You can make the fringe more dense and longer at the center of the necklace.

the rope

1 Start the rope by making a 2-bead tall ladder, with 6 units. Leave an 8-in. (20cm) tail for finishing and string 4 main color (MC) cylinder beads. Go back through the 4 beads and pull the thread tight to make a square of 2

beads by 2 beads. Tie the tail and working thread in a square knot. Then go down the first 2 beads and up the second 2 beads (figure 1, a-b). String 2 beads. Go up the previous 2 and down the new 2 beads (b-c). String 2 beads, go down the previous 2 and up the new 2 (c-d). Repeat b-d for a total of 6 columns.

2 To join the 6-column ladder into a circle, the needle is coming up out of the last 2 beads added. Go down the first two beads (figure 2, a-b). The thread exits in the opposite direction from the starting tail.

3 Now you'll work Ndebele herringbone stitch until the rope is the desired length. Your needle is exiting bead #1 on the ladder. Pick up 2 beads and sew up bead #2 toward the edge of the ladder and down (out) bead 3. Repeat twice more, adding a total of 6 beads and end going up bead 6 (figure 3, a-b). To complete the first Ndebele row and step down to begin the next row, come down bead #1 on the ladder and the first Ndebele bead added (b-d).

4 Work in Ndebele herringbone until the rope is the desired length. Then stitch the last two rows of beads together as if they were a ladder so the end and the beginning of the rope are equally firm. Leave an 8-in. tail.

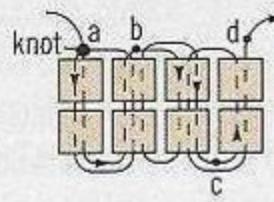


figure 1

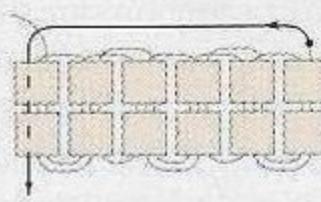


figure 2

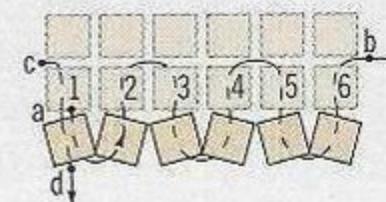


figure 3

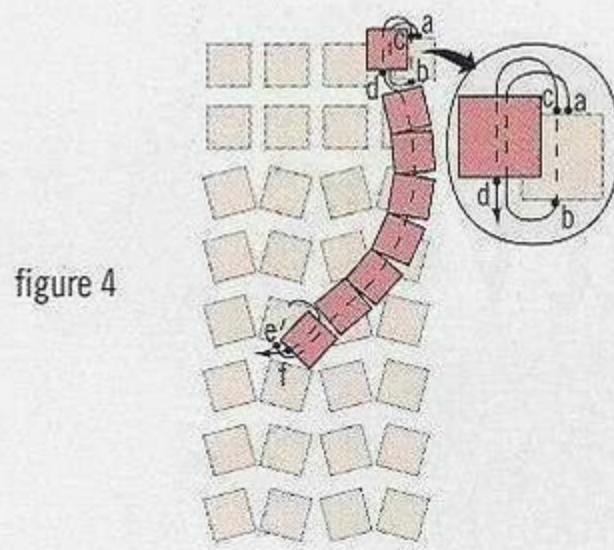


figure 4

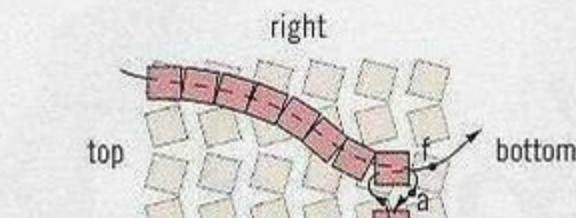


figure 5

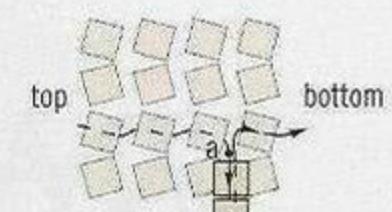


figure 6

the vine and leaf fringe

1 Start the vine with your needle exiting one of the ladder beads away from the rope (**figure 4**, a). String one vine-colored bead and go back through the end ladder bead in the same direction (b-c). Go back down the vine bead, which sits on top of the ladder bead (c-d). You have square stitched these two beads together.

2 String 7 vine beads and wrap them in the direction that you want the vine to travel. Square stitch the last bead to the rope, pulling the thread snug. You can attach anywhere you want, depending on how tightly you want the vine to spiral. I attach to every other column of Ndebele, 4-5 beads below the last square stitch (e-f).

3 As you add the vine, you also add the leaf fringe. After square stitching the 7th vine bead to the rope, string 9 vine-color beads and 5 leaf-color beads (**figure 5**, a-b). *Go back through the 4th leaf bead and string 3 more leaf beads (b-c). Go back up 3 vine beads and string 2 vine beads and 5 leaf beads. Repeat from * to make a total of 3 leaves (c-e). End by going up the last three vine colored beads and the square-stitched vine bead (e-f).

4 The number of leaf fringes you add to the vine can vary, depending on the desired thickness. Leave some room for branches, though.

branched fringe

The branched fringe is added directly to the Ndebele rope after the vine and leaf fringe have been completed. You can make these fringes all the same length or

graduate them from short at the ends to long at the center.

1 Work the needle through a column of Ndebele, coming out between vines. String 21 MC beads. Skip the last bead and go through the 2 above it (**figure 6**, a-b). String 3 beads, skip the last one, go through the first 2 (b-c).

2 Continue up the main branch through the next 3 beads (c-d). Add 3 new beads. After you've added a branch or two, replace the second bead in some of the branches with a small accent bead or hang one of your larger accent beads from a looped branch.

3 Vary the length of the branches by adding or subtracting 3 beads at a time from the initial 21.

4 Continue adding branches along the same Ndebele column until you reach the other end of the necklace. Then add branches along the next column. Work in this manner until the fringe is as thick as you wish. I added branched fringe on three adjacent columns to keep the rope from twisting. This also gives the fringe weight and direction and doesn't bury the vine, as would happen if you fringed all six columns.

finishing touch

1 Thread the needle on one of the end tails. String a bead cap or a bead with a large enough hole to cover the end of the rope. Wrap the thread through the loop on the clasp finding three times. Then go back through the bead cap and into the rope on the opposite side (**figure 7**). Work the thread through the Ndebele, tying several half hitches between beads. Dot the knots with clear

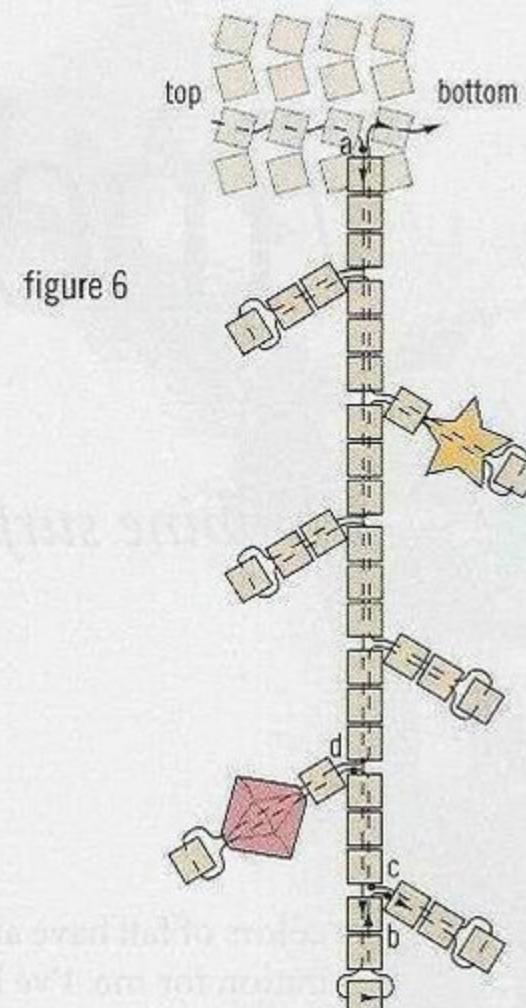
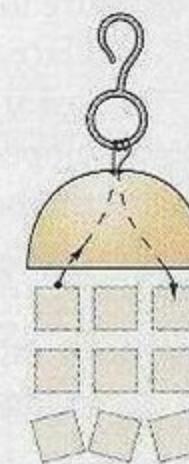


figure 7



nail polish or G-S Hypo Cement and place a small amount of glue on the exposed thread around the finding to keep it stationary and to prevent fraying. Repeat at the other end. •

materials

- Japanese cylinder beads, size 11° (Delicas) 30g main color
10g each vine and leaf colors
- Nymo D in a color that matches the main color beads
- Beeswax or Thread Heaven
- Beading needles, #10 or 12
- Gold-filled clasp
- Assorted pressed glass beads and crystals to complement main colors, approx. 3-6mm: Swarovski crystals, Czech fire-polished crystals, pressed glass bead shapes, triangle beads, cubes, gemstones
- 7-9 Accent beads (I used lampworked leaves)
- 2 Bead caps or large-hole metal beads
- Clear nail polish or G-S Hypo Cement

Celebrate Spring

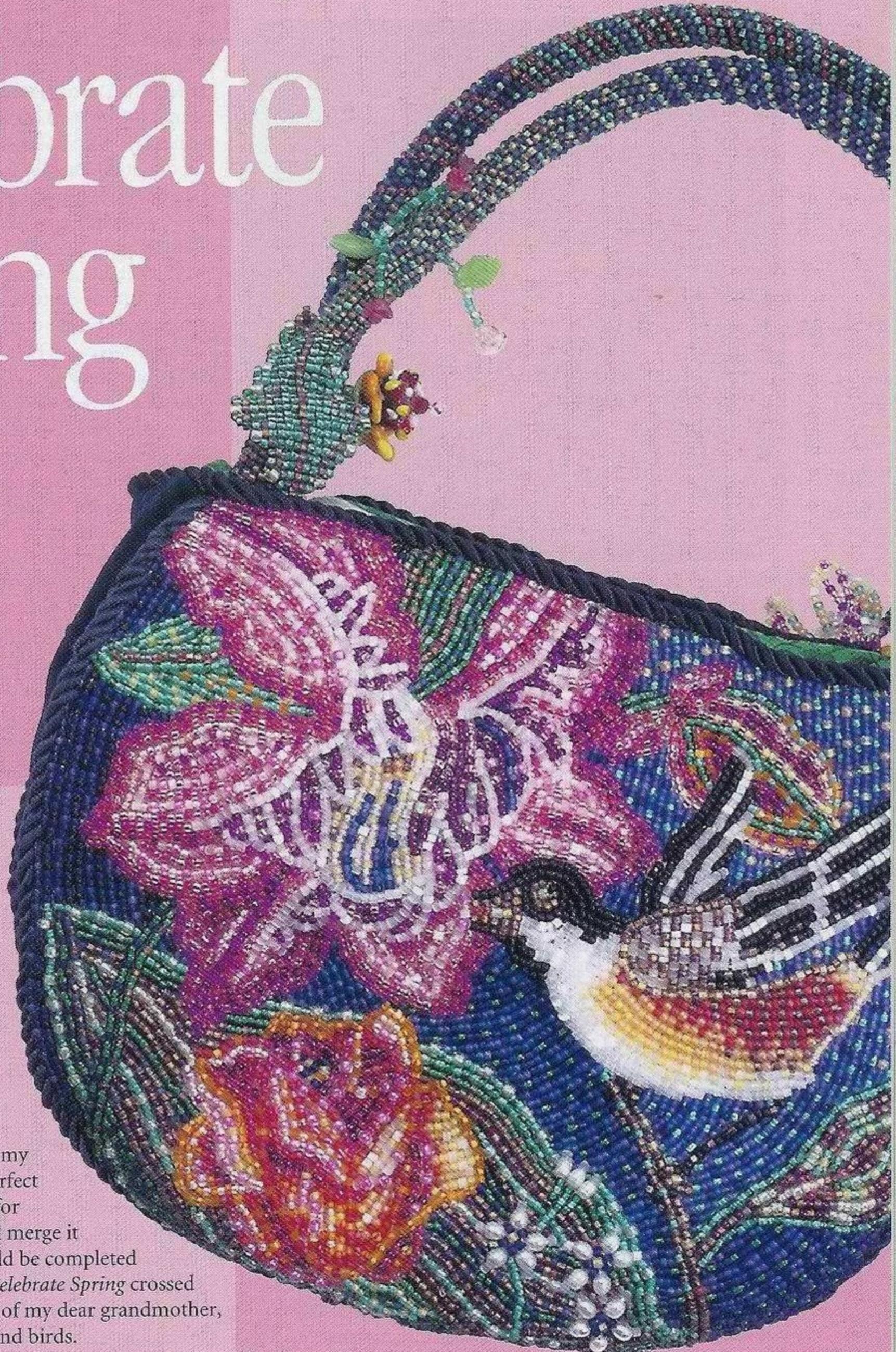
*Bead embroidery
and appliquéd
recall memories of
a special person*

by Kathlyn Leighton

For years I struggled as a frustrated painter who sometimes dabbled in sculpture. Ten years ago I saw my very first bead show, and I immediately set my brushes aside. I taught myself off-loom beading techniques and created mixed-media sculptural pieces.

After a time, I realized my favorite beading technique was bead embroidery. Then I bought my first sewing machine. A beaded handbag from the 1920s that had belonged to my paternal grandmother led me to a perfect union: I could combine my passion for containers with my desire to sew and merge it with the delight of a project that could be completed in a short time. A vision of the bag *Celebrate Spring* crossed my mind's eye. I made it in memory of my dear grandmother, recalling her love of garden flowers and birds.

Since I learned to sew this bag from a Japanese-language handbag pattern book, let me apologize in advance to any seasoned sewer who reads this and exclaims, "That isn't how you do that!"





To start your project, choose the fabric for the back and sides of the purse and a lining material.

For the front beaded panel, I used a 10 by 12-in. (26 x 30cm) rectangular piece of aida cloth. Center the purse drawing on the aida cloth. Trace the bag's outline and the front panel design, using a light table or a transfer pen.

bead embroidery

Because the fabric tends to shrink when you embroider with beads, I recommend using an embroidery hoop. Mine is a size 8. Stop beading $\frac{1}{2}$ in. (6mm) before the seam so you don't sew over the beading. When you finish with the embroidery, you may have to redraw the outer edge of the pattern, then cut out the piece.

Bead embroidery allows you the freedom to place your beads as you would in a mosaic. In *Celebrate Spring*, my background beads follow the shape of the bag, but the foreground beads follow the shapes of the flowers and

bird, changing direction as needed. I establish the bead direction for each element by outlining it, which immediately gives me a visual idea of the piece.

Rather than beading one complete section at a time, I work a little bit here, a little bit there, and the design seems to come together more quickly. I also like to mix a little of the color from the central elements into the background. This helps ground the images visually.

bead appliqué

The back of the bag is mostly velvet with a beaded appliqué. Experimentation led me to use a permanent stabilizer from Sulky rather than aida cloth, which is bulky and frays. Transfer the appliqué design to a piece of stabilizer slightly larger than your hoop. Determine beading direction as you did for the purse front. I paint the edges of the appliqué with acrylic paint thinned to watercolor consistency to hide the cloth, using a color that matches the bag fabric.

When you finish beading the appliqué, cut it out, leaving a $\frac{1}{2}$ -in. (1.3cm) seam allowance around the image. Cut slashes into the allowance and fold it under as you sew it to the bag back.

beaded handles

For the handles, I use odd-count tubular peyote stitch over twisted cord. I like odd-count because I tend to lose my place with even-count peyote. With odd-count, you just keep spiraling around the base cord which helps you keep track of a design. If you find it more agreeable, use even-count peyote.

When doing peyote stitch, I use a long thread so I don't have to add thread as often. I also used to lose my place when I ended a thread before adding the new one. To avoid this, I now leave the needle attached to the old thread and start with another needle on a new thread, exiting the same bead.

The pattern for the handles is a spiral that combines all the colors in the bag. I cut the cord for each handle 14 in. (36cm) long and start and end the peyote-stitched section about $\frac{1}{2}$ in. from each end. I use the $\frac{1}{2}$ in. to attach the handle to the bag.

assembly

All seams are $\frac{1}{2}$ in. (1.3cm) unless otherwise noted. Seam allowance is included in the pattern pieces.

- 1 Cut out the back and sides from the main fabric.
- 2 Cut a front, back, and 2 sides from buckram and the lining material.
- 3 Pin the buckram to the wrong side of the purse front, back, and sides. Baste and set the pieces aside.

4 Sew the lining (figure 1): With right-sides together, pin the side panels to the back of the purse. Start at the top and pin all the way to the tip of the side panel (**point A to point B**). Sew the first three seams, then pin and sew seam #4. Once all four seams are sewn, there will still be an opening in the bottom of the bag (figure 2). Pin the front and back bottom edges from **point B** to **point B**. Sew seam #5 to close the opening.

5 Repeat step 4 for the interfaced purse sections.

6 Pin the ends of one handle into the front corners of the bag and the ends of the other handle into the back corners. Tack them securely in place.

7 Slash along the outer-curved edge of the lining and press the seam open with a hot iron.

8 On the right side of the front and back of the lining, attach a purse clasp $\frac{1}{2}$ in. from the top of the bag.

materials

Seed beads in colors and quantities needed to complete the embroidery and appliqué designs. I used sizes 11[°] and 8[°]

- $\frac{1}{2}$ yd. (30cm) Purse fabric
- $\frac{1}{2}$ yd. (30cm) Lining material
- 18 x 22 in. (46 x 56cm) Piece aida cloth
- $\frac{1}{2}$ yd. (30cm) Buckram (available from Judith M Hat & Millinery Supplies, judithm.com 877-499-4407)
- 1 $\frac{1}{2}$ yd. (1.4m) Upholstery cord, $\frac{1}{8}$ in. (3mm) diameter, to match or contrast purse fabric
- Beading thread
- Beading needles, size 12
- Matching sewing thread
- Aleene's Stop Fraying
- Sulky, Cut-Away Plus (permanent stabilizer mid-weight, non-woven)
- Either a magnetic clasp or a snap closure

9 With right sides together, set the beaded bag inside the lining. Line up the side seams and carefully pin the lining to the top edge of the bag.

10 Leave the top front open and stitch the lining to the bag at the sides and back. Use

the opening to turn the purse right-side out. With small tight stitches and a matching thread, turn the front seam allowance in and tack the seam closed. Take extra care in the corners where the handles join the purse.

finishing touches

Tack $\frac{1}{8}$ -in. (3mm) upholstery cord around the top and sides of the bag. I added leaves beaded in square stitch, glass flowers and leaves, and beaded wire flowers to the handles.

figure 1

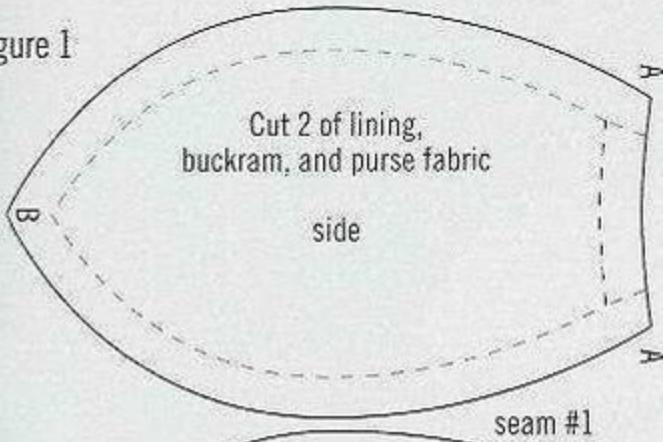


figure 2

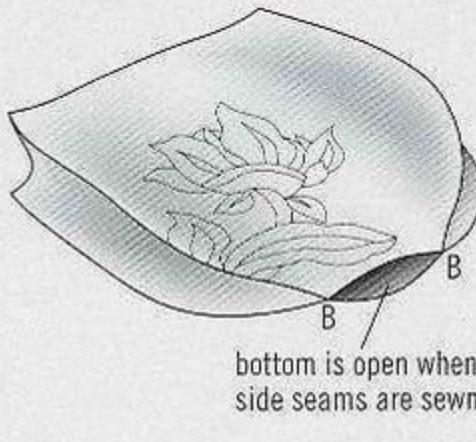


figure 3

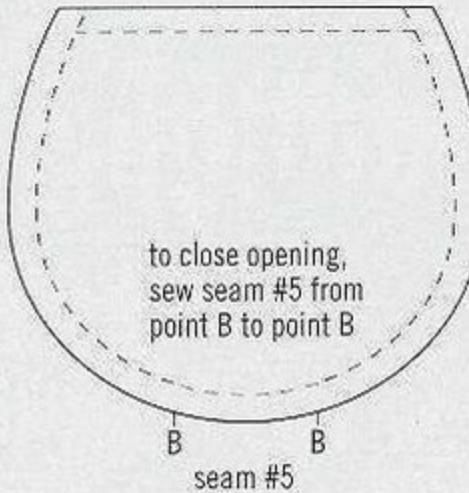


figure 4

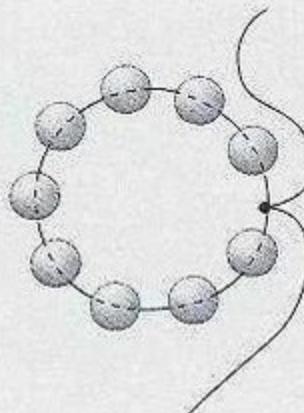
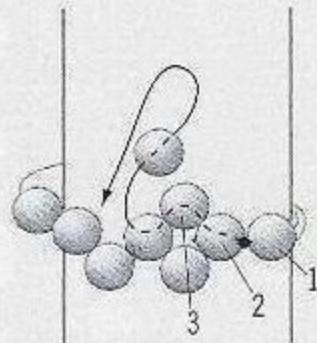


figure 5



techniques

See below for secure bead embroidery and odd-count, circular peyote stitch.

embroidery

Here's how I embroider:

1 Use a short thread for bead embroidery. Even Thread Heaven cannot stop the thread from fraying when it is drawn through the fabric many times.

2 Use beaded backstitch for the embroidery (see p.85, figure 1). Come up on the right side of the fabric. String 3 beads. Sew through the fabric against the third bead.

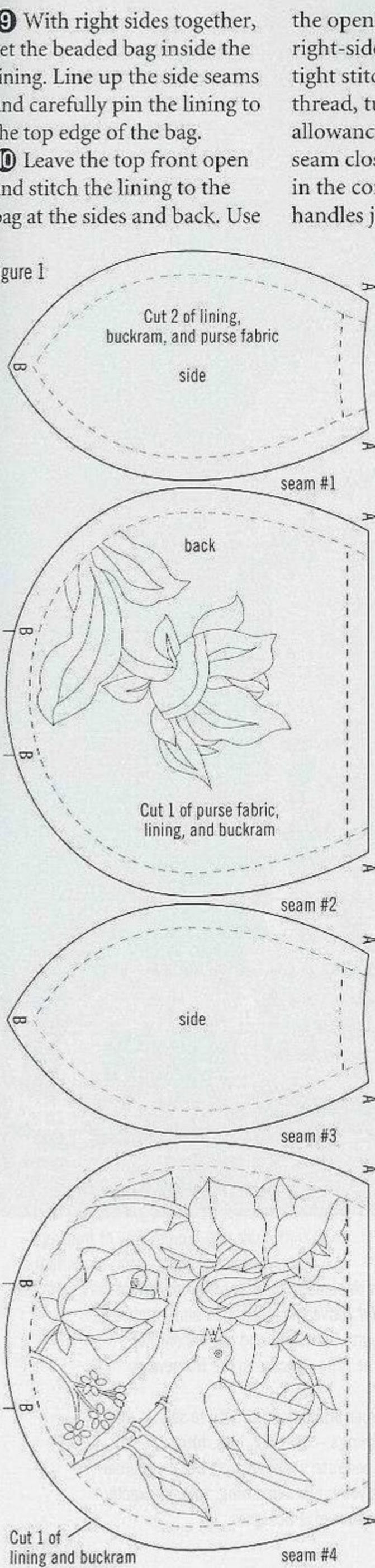
3 Come back out on the right side between the first and second bead and go through the second and third beads again.

4 Pick up the next 3 beads and repeat. Every inch or so, knot off on the back of the piece. This makes the embroidery more durable; and if you change your mind or make a mistake, you can rip out a section without losing the entire piece. Flip the piece over and secure the threads with a glue that remains flexible once it dries. I use a small amount of glue and go over it gently with a soft brush to spread it over the area.

odd-count, circular peyote

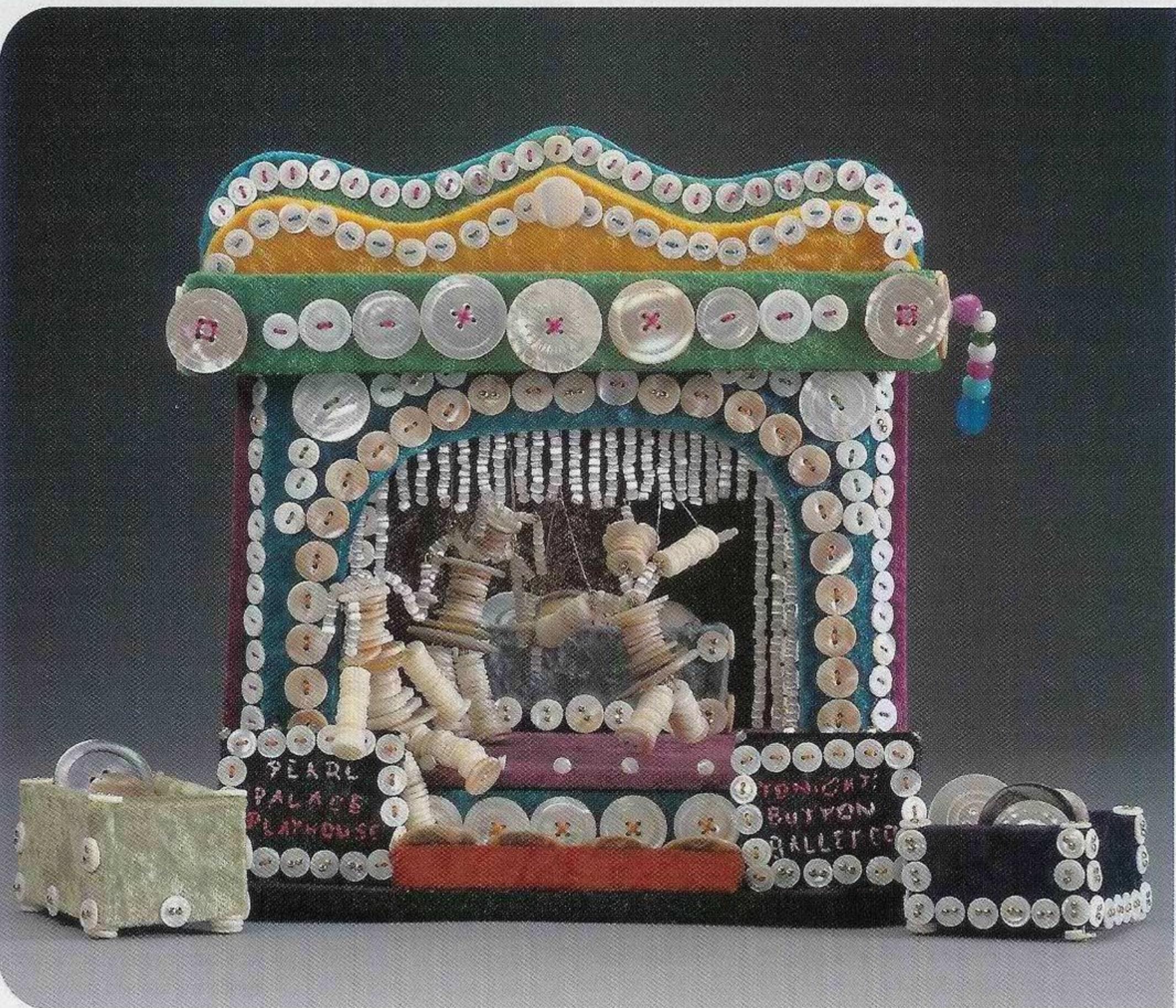
1 String an odd number of beads to the desired circumference. Tie them in a circle, leaving some ease (figure 4).

2 Figure 5: Even-numbered beads form row 1 and odd-numbered beads, row 2 (numbers indicate rows). Go through the first bead to the left of the knot. Pick up a bead (#1 of row 3), skip a bead and go through the next bead. With an odd number of beads, repeat this step to $\frac{1}{8}$ in. from the cord end. •



Pattern pieces are drawn to scale. Enlarge by 350%.

nonwearables



MARCELLA JOY EDMUND, BUTTON BALLET
FABRIC, FOAMCORE, MATTE BOARD, BUTTONS, WIRE
(SECOND PLACE)

The *Button Ballet* came about when I was playing and made a little button doll such as I remembered from my childhood. The doll then needed a house. Since it seemed to dance, I made it a theater and some friends to play with. I realized when it was almost finished that I could store buttons under the floor and roof.

I like to make things up as I go rather than having a complete idea when I start. The work evolves and if it changes direction in

the making, I often end up with something better than my original idea. I made the *Button Ballet* with fabric stretched and stitched over Foamcore and matte board. I stitched and riveted on the embellishments, attaching the little dancers to the framework with wire.

I have been working in fiber arts since learning to sew at age 13. My family always made things – clothing, toys, furniture, anything. I know now it was because we were poor, but my mother always taught me that when you make something, you get exactly what you want, not what someone else designs.



MARY KARG, GUARDIAN SPIRIT VIII
GLASS, BEADS, LEATHER, SHELLS, PORCUPINE QUILLS, FEATHERS

I have long been an avid collector of masks from Africa, Mexico, and the Americas. I love their earthy beauty and ability to transform the wearer to convey a message or tell a story. Several summers of archeological digging at The Dayton Museum of Natural History's Sun Watch Indian Village gave me an immense appreciation for the craftsmanship of everyday utilitarian items, as well as for sacred burial items. The *Guardian Spirit* is my interpretation of these items and of guardian angels. If I really need help in a dark alley, I want something that looks like it is prepared to kick butt, not a baby in need of a diaper change.

The mask bead, as well as the stand, bird staff and pot, are my flamed wound glass beads. The body is composed of fabric, seed beads, leather, shells, porcupine quills, and vintage feathers. The biggest technical problem was to come up with a sturdy and stable glass stand.

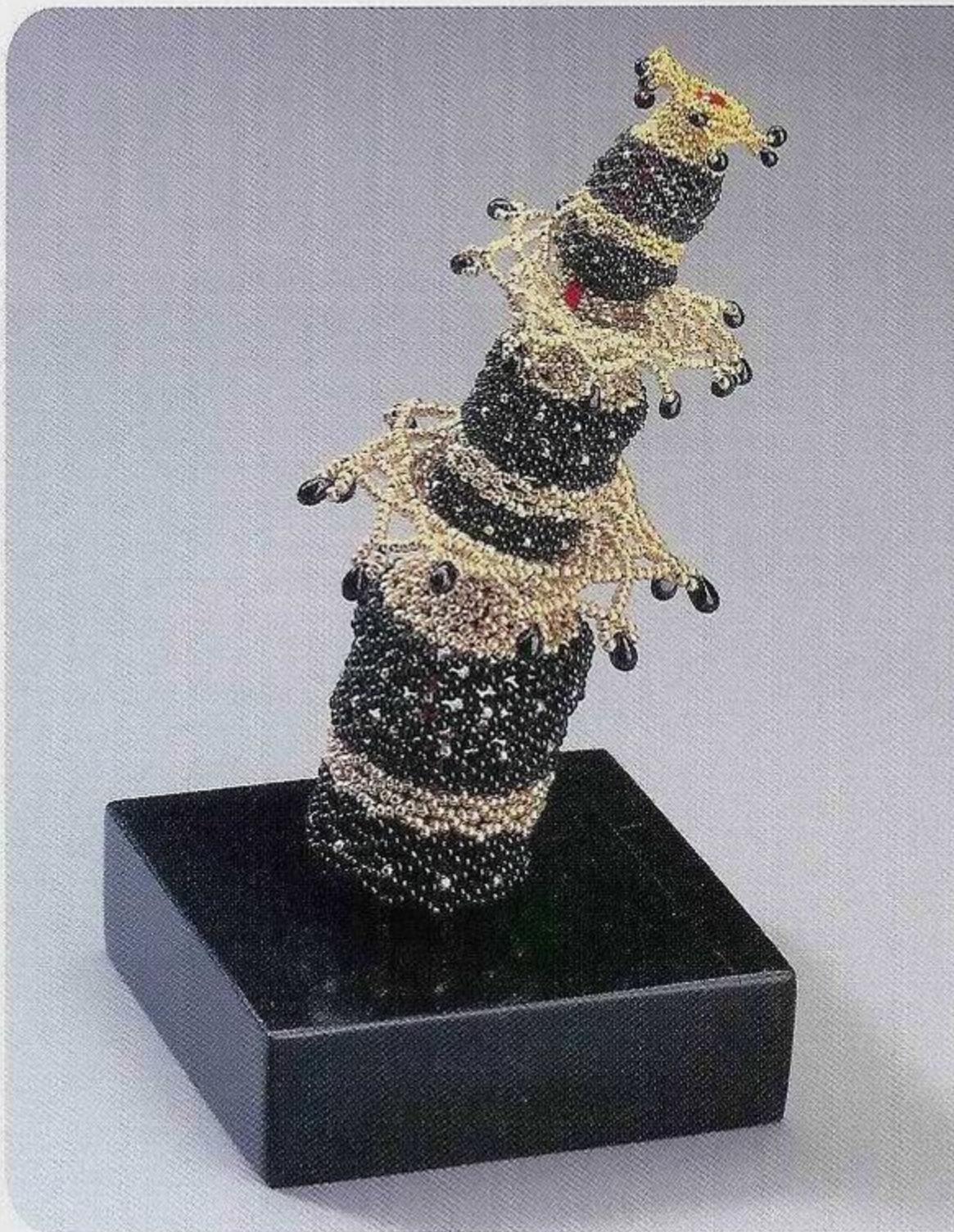
After many years of dabbling in a lot of arts and crafts, I finally found my "home" in making glass beads. Nothing else has been quite as satisfying.

BECKY AND MIKE KELLY, NIGHT FLYER
SEED BEADS, LEATHER

The inspiration for this appliquéd piece came from my husband. He took pictures of the Hale-Bopp comet when it was here in 1997. Ever since, comets have been a big inspiration in our work. The hardest part was to coordinate the nighttime colors of the mountain with the stained glass window edge.

I started beading about four years ago. My husband gave me the inspiration and encouragement to keep trying. One thing that is so great about beading, is that even though you may not want to, you can always rip it out and start over.





DORI JAMIESON, REALLY STACKED
SEED BEADS, TEAR DROPS, WIRE
(THIRD PLACE)

I am a member of the local Basket Makers Guild and am inspired by the shapes and styles of different baskets that I prefer to create in beads. Stacking them one atop another was an experiment. This piece took nearly 15 hours. I used a netting stitch for the baskets and a variation of Ogalala butterfly stitch for the ruffles.

The basket at the base is made with size 11° beads, the center basket is made with 15°s, and the top basket is 20°s. I covered the center wire that holds the baskets together with red 12° 2-cuts and sized the teardrops according to the basket they are on.

My love of beads stems from my intense interest in everything Native American. I took a basic loomwork class at a local craft store in 1991 and never looked back.

ELISA COSSEY, PROUD & FREE

SEED BEADS, BUCKSKIN, WOOD, COPPER, PMC
I have always loved bald eagles, so it was only natural to use my beads to create an eagle of my own. I used an overlay stitch with varied bead sizes and shades. I beaded the eagle bust onto buckskin, then backed and finished it like a Native American medallion. I worked the feather similarly, but used felt to keep the feather flat and straight while beading. The PMC silver medallion is designed to look like a cave painting. I used rusted copper for the flying eagle and mounted the piece on a sheet of natural copper, which I then attached to an old piece of wood that serves as the stand. I am pleased with the individual parts, but not the wooden stand.





CHRISTINE MARTELL, SEA TURTLE
WIRE, SEED AND BUGLE BEADS (FIRST PLACE,
NONWEARABLES; RUNNER-UP BEST-IN-SHOW)

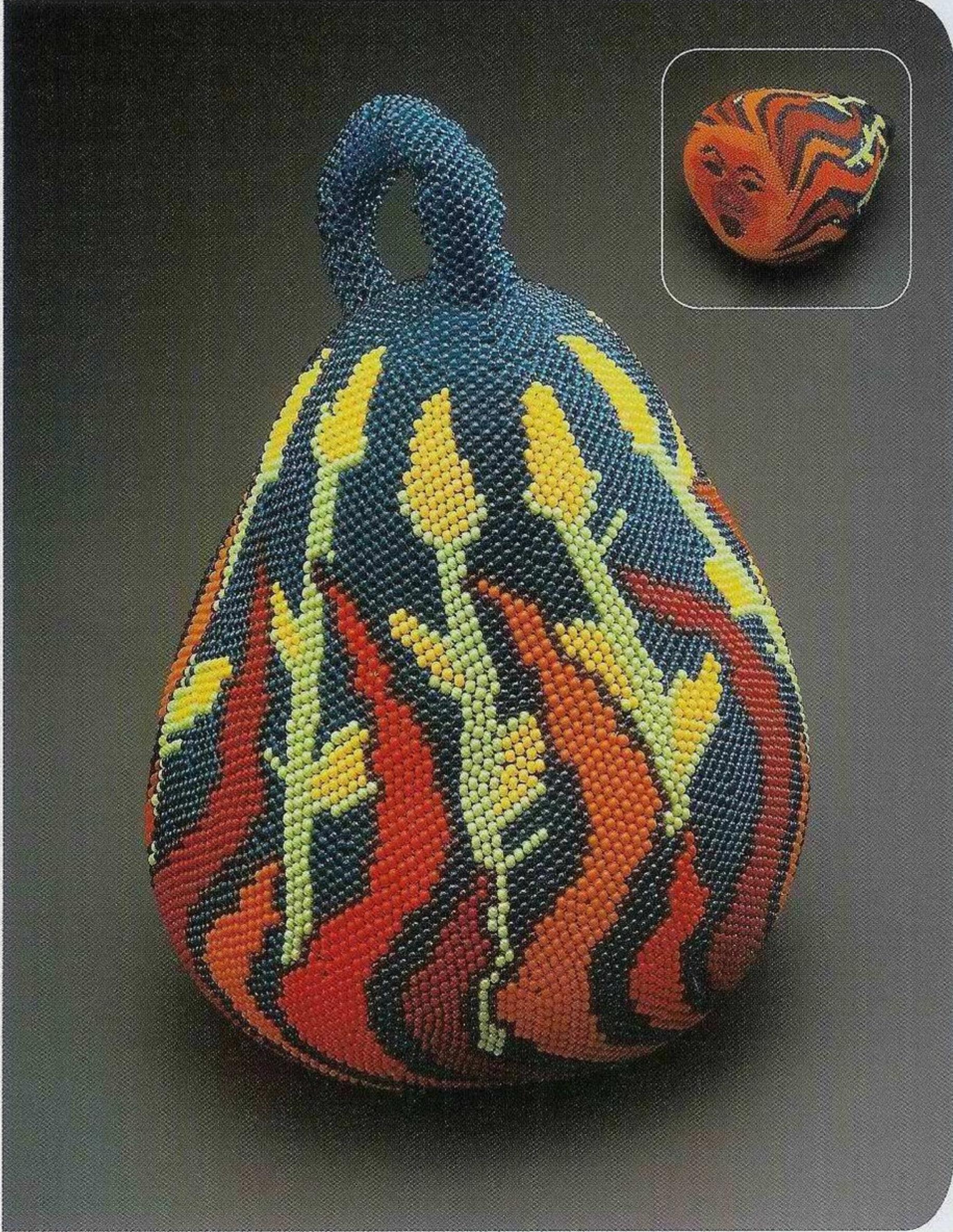
I have always loved sea life and turtles in particular. There is something magical about the way they move, so graceful and flowing. I relax just thinking about them. When I sculpt sea life, I include something that reveals the context in which they live. It is so easy to forget that their fragile water world comprises most of our planet.

This piece is made from colored copper wire and beads. I approached the project as a three-dimensional drawing, isolating the major lines that describe the form and adding

beads to give the piece color, texture and the dancing light quality of glass.

It took about three weeks to make the turtle and another three weeks to create the coral and water forms. Most important in creating beadwork is not to limit the creative process to traditional methods of working with a material. Learn about its characteristics to push outside the usual realm. Experiment, assess the results, modify, and try again.

I've worked with beads in various ways for nearly 25 years. I earned my B.A. of fine arts in textiles at Rhode Island School of Design and later worked in many media, but I always added beads whenever possible.



ALLISON EASTMAN, SUNBEAMS OF THE GODS
GOURD, SEED BEADS

The inspiration for this piece is the Mayan belief that corn was a physical manifestation of the sun's rays, sent to them from their gods. This is my first attempt at a beading over

a gourd with gourd stitch (peyote). I had never fitted peyote stitch over an uneven object, so it was interesting trying to figure out how to attach the first row. The gourd stem came off during the beading, so I created a beaded stem to replace it.

JOANNE BAST, ROCK LIZARD

ROCK, LEATHER, SEED BEADS

For this piece, I glued a shaped and padded leather bottom to a varnish-sealed rock. I stitched the first row of beads to the leather, then wove the remaining beads to each other. I brick stitched a pictograph inspired lizard in green and surrounded it with a background of right-angle weave in shades that follow the natural striping of the underlying rock. The head of the lizard, a foreleg, back foot, and tail extend three dimensionally from the rock, using a combination of peyote and brick stitch.

**CHARLOTTE R. MILLER, TWO TO TANGO**

SEED BEADS, STERLING SILVER WIRE

Inspired by the grace and beauty of tango, I set out to capture its drama in sterling silver wire and beads. I could feel the piece come to life as I twisted the wire, sculpting it to form the outline of the dancing figures. I filled the negative space with seed beads strung on a finer-gauge wire to create color and dimension (see article, p. 52). *Two to Tango* took nearly 100 hours and was the first time I connected separate figures.

Beadwork became a part of my life nearly a decade ago as a way to work through writer's block. I was on tour for my first novel and became intimidated by the attention from readers. To overcome this, I took a drawing class and later chose to draw with sterling silver wire. I created abstract forms first, and moved on to create people, animals, and flowers. I began adding beads to bring the forms to life. I have since learned bead history, met many interesting bead artists, and traveled in search of the elusive bead.



nonwearables



**COLLIS CAROLINE MARSHALL, SALVADOR
DOLLY LAMA**

SEED BEADS, WIRE, FABRIC, BONE BUTTONS,
WOOD, CRYSTALS, VEGETABLE IVORY

While keeping company with Nicki de Baudt, a girl recovering from foot surgery who was sad because she could not go out to play, I began beading the heart of this figurative sculpture, using brick stitch. My professional training is as an expressive therapist, and I encouraged her to draw what she was feeling while I strung beads. This piece was the first in a series based upon those drawings.

The armature is wire wrapped in cloth. I embroidered bone buttons and hearts onto it. Vintage crystals surround the vegetable ivory face.

In the mid 1980s, I took up beading to teach myself the intangible skill of patience. My inspirations include Indian beadwork from many different cultures and all my unseen guides and teachers.

JOANNE BAST, CORAL GARDEN

SEED BEADS, ACRYLIC TUBING

For this piece, I interpreted a magazine photo by simplifying it into a torn-paper collage. The piece is brick stitched using various bead sizes and shapes. Irregularly shaped and wired peyote stitched tendrils wrap around custom-bent acrylic tubing set in an acrylic base.





JAN ZICARELLI, WEEPING WILLOW

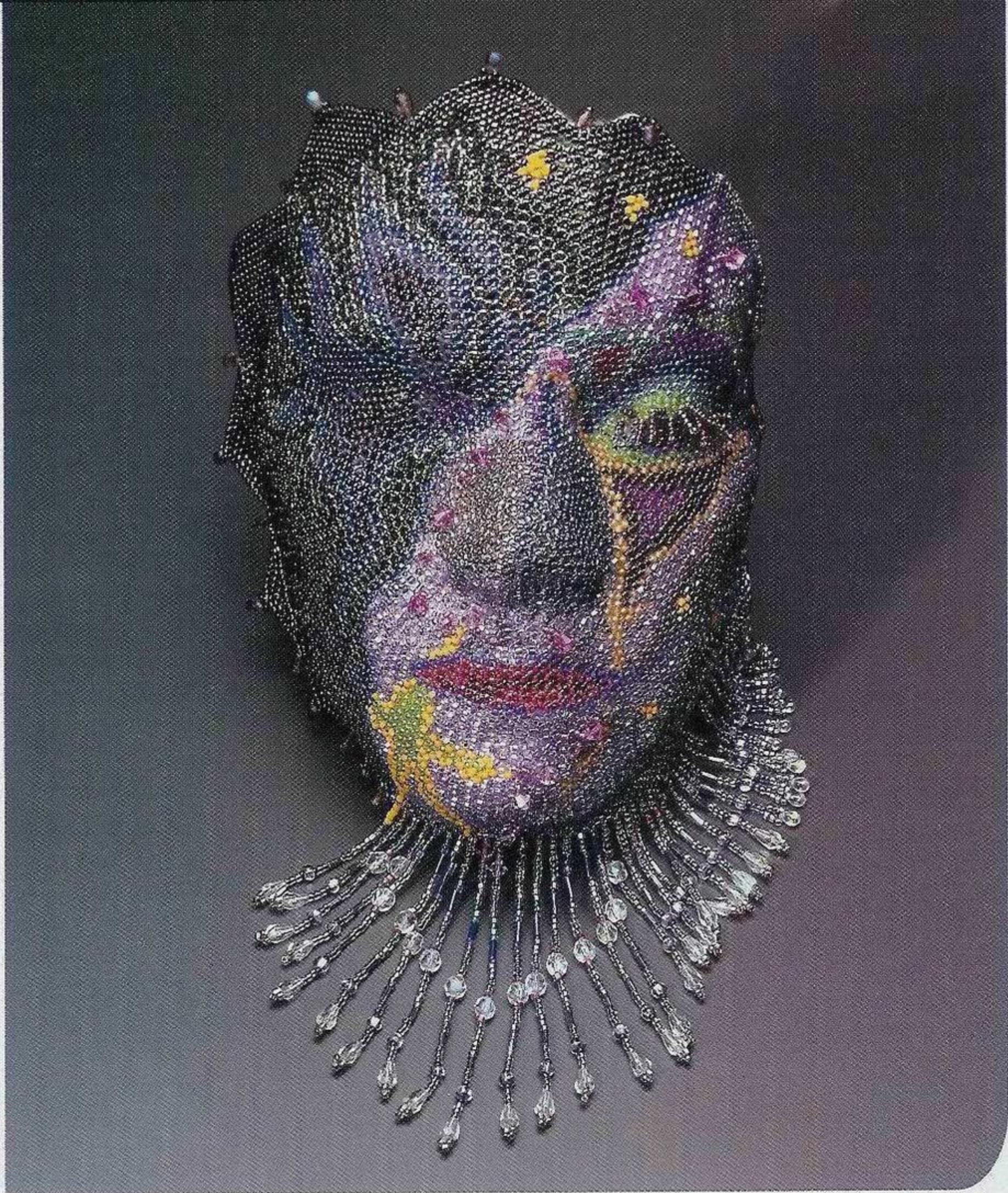
WOOD, SEED BEADS, ACCENT BEADS

When I was a child, we often played under a large weeping willow tree in the backyard. Its long, drooping branches made it a cozy playhouse. I was reminded of the tree when a friend moved to a street with a weeping willow on the corner. I thought about beading it for some time before figuring out how to start.

Making a tree from scratch presented many technical difficulties. I started with a wooden dowel and some wire and figured it out as I went. It took about 120 hours to bead *Weeping Willow*, giving me plenty of time to think about how the separate parts would fit together. I did the

trunk and branches in peyote stitch, with size 15° beads. The leaves are a zigzag chain with a teardrop at the bottom. I covered the wooden base with circular netting, and then added surface embellishment.

I became hooked on beads with the first bead book I bought, *The New Beadwork* by Kathryn Moss and Alice Scherer. I have taken classes from David Chatt and Joyce Scott at the Split Rock Arts program. The beauty of David's work and the freedom of Joyce's led me to discover my own style. Most of my sculptures have some meaning to me, often subtle and not necessarily apparent to others. *Weeping Willow* is my response to the 9-11 tragedies.



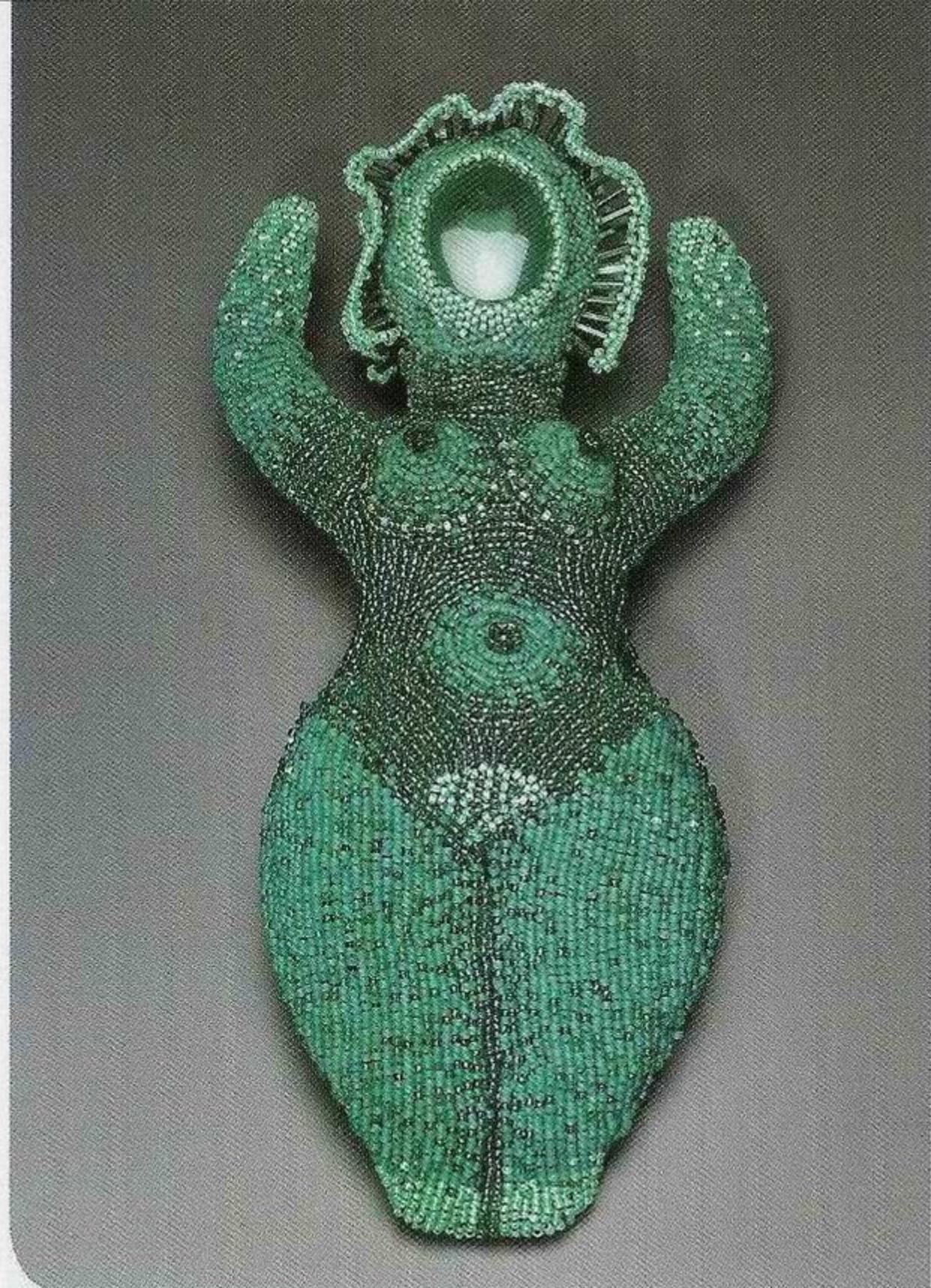
WENDY SEWARD, DAY & NIGHT

PLASTER, SEED AND ACCENT BEADS

I gained an appreciation for beadwork while living in southern Africa. I am intrigued by the traditional masks of Africa, especially those that feature ornate beadwork. Several years ago I saw a plaster cast that a friend of mine had done of her own face as an exercise in spiritual healing. She had adorned it with feathers, paint, and found objects. When Kathy Seely showed me a beaded mask that she had done on a wooden form, I wanted to try for a similar effect using my own face.

I made a reinforced plaster cast for an armature and glued some felt onto the back

for backstitching. Off this backstitching, I worked several rows of peyote stitch inward, around the edge of the face. I switched to right-angle weave when the beadwork needed to conform more to the contours of the face and decreased as I circled in toward the center. I always seem to close the bead fabric at the tip of the nose. I did a little bit of surface embellishment and added some fringe. This mask is a celebration of both the dark and light facets of a female psyche. Her dark, introspective side is equally as beautiful and valid as her light outward side. She is comfortable in her dichotomy.

**VALERIE BRELIE, MADRE TIERRA****STONE CABOCHON, SUEDE, SEED BEADS**

The actual inspiration for my goddess was a cabochon that I picked up on vacation at Lake Tahoe. I had seen an article describing how to make small goddess necklaces and used some of their suggestions to build the doll around the cabochon. I sewed the body from suede and used glass seed beads to cover her. She took about 40 hours. I began beading about eight years ago when I found a store called The Bead Source, owned by Julie Anderson. Julie has been a mentor and supporter.

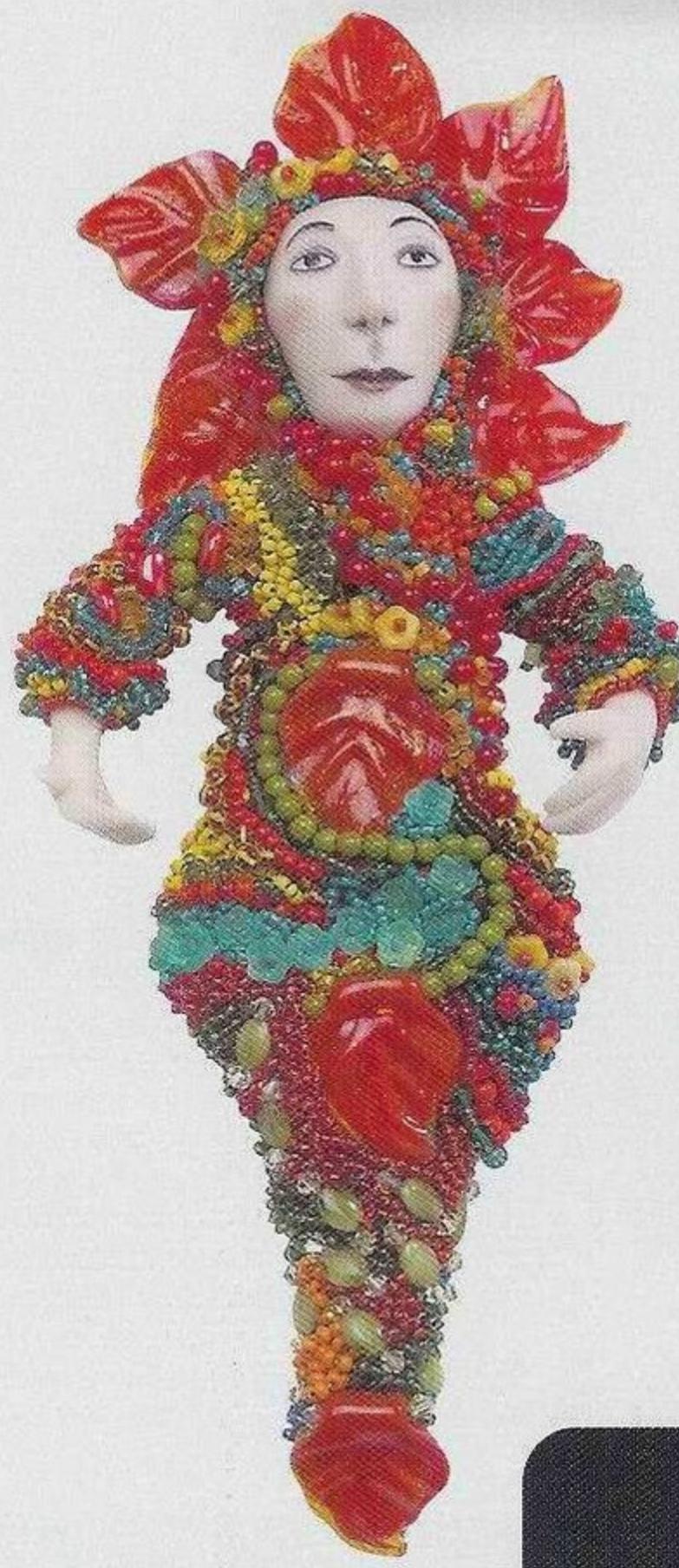
CHOW HARTANTI, PARTY PURSE**PLASTIC BEADS**

When I made this purse, I wanted to make something fun that would just hold the items one needs for a party or a night on the town. I wanted the colors to scream young and fun, so I kept them bright.

I used 4mm plastic beads from a local craft store and joined them with a circular stitching pattern. The handle is two separate lines of beads twisted to form a durable and attractive strap. The purse took 3-4 months to make because there was a lot of trial and error with the stitch, bottom, and strap.

I'm from Indonesia. When I traveled to Malaysia, I went into a small, quaint shop run by a beader. She taught me basic techniques and helped me to understand the many different works of art that can be created with beads.





JUDY TAMAGNO, ROSARY
HAND-PAINTED PORCELAIN BEADS, STERLING
SILVER WIRE, SEED BEADS

I have been making beads for my jewelry for several years. Recently, a priest friend asked me to make him a rosary. I enjoyed it so much that I made – and promptly sold – several more. It takes about two weeks to make one rosary. I form each bead by hand from porcelain clay, then low fire. Next comes the fun but tedious part – hand painting the beads. For the rosaries, I write words from scripture in tiny letters. The pieces then are fired to Cone 6 (2,250° F). I glaze some beads and leave others as bisque to achieve a rugged or natural look. Then I string the rosary with sterling silver and seed or bugle beads. Porcelain's pure whiteness and smooth texture make it a perfect medium for painting tiny details. When I first started making beads, they were large. I've since learned to make them ever smaller and paint ever-more miniature designs.

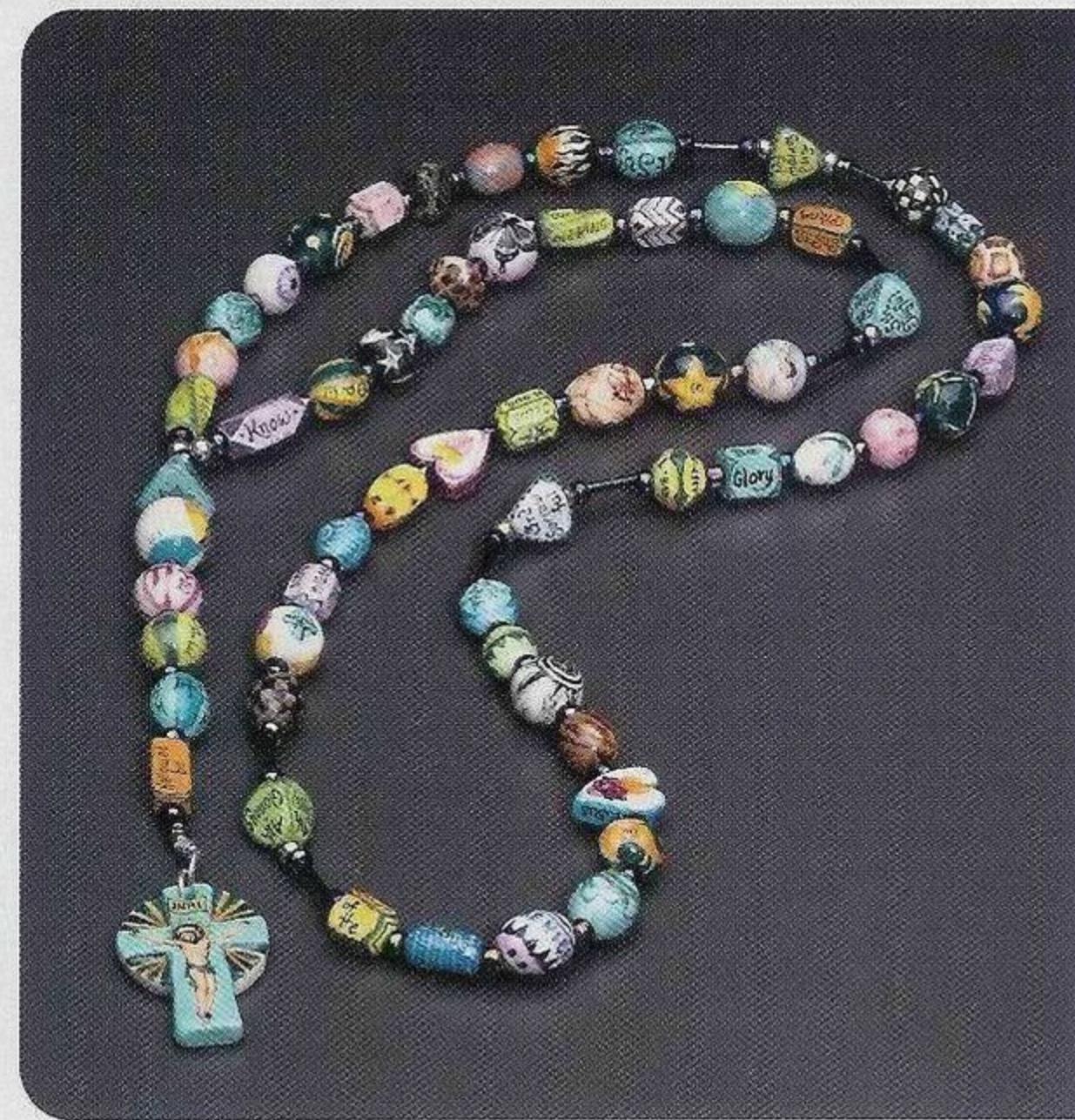
BARB MCLEAN, LEAF GODDESS DOLL

GLASS BEADS, SWAROVSKI CRYSTALS, FRESH-WATER PEARLS, SEED AND ACCENT BEADS

My friend Tom Simpson makes beautiful glass leaves. I told him if he could make them smaller, I would use them on one of my dolls. His bright orange leaves inspired this doll, as the color reminded me of the beautiful leaves in Minnesota in the fall.

My pieces use improvisational beadwork combined with bead embroidery. I make up stitches and use learned stitches and stitches I find in books. I began beading in 1991, after seeing Diane Fitzgerald's work at the Minnesota State Fair. I have taken every class she has offered, along with countless other classes from other beadwork teachers. Diane is one of my mentors, as is Bruce St. John Maher, who pushes and prods me on to bigger and better things, even though he doesn't like dolls.

In 1999, I was one of 80 doll artists invited by former First Lady Hillary Clinton to make an ornament for the White House Blue Room Christmas tree.





NANCY ZELLERS, ROBE FOR A SNOW

PRINCESS

SEED BEADS, SWAROVSKI CRYSTALS, SATIN

While looking at a bracelet with a lot of short, thick fringe, it struck me that its texture appeared furry. The idea of combining soft fur with hard, sharp glass intrigued me. I had also been thinking of making a series of kimonos. The two ideas came together in this project.

The base of the robe is made with right-angle weave, which I then covered — bead by bead — with short fringes (see article, p. 54). The robe is very heavy, and right-angle weave is one of the few stitches that can support such weight. It also allows the robe to appear fluid and flexible. I made up the trim as I went along,

using Swarovski crystals and seed beads of various sizes. Then I lined the robe with Duchess silk satin, a very heavy, opaque silk, so the underlying right-angle weave structure wouldn't show through.

This project was in progress for three to four years. The greatest difficulty was the tedium of making the fringe.

About seven years ago, I began making nonwearables with beads. My work is becoming more abstract or features works of opposing ideas. I have learned much over the years, especially from Virginia Blakelock and Carol Perrenoud, and, of course, the right-angle weave maven, David Chatt.

ANITA J. BROWN, WAVES OF PRAISE

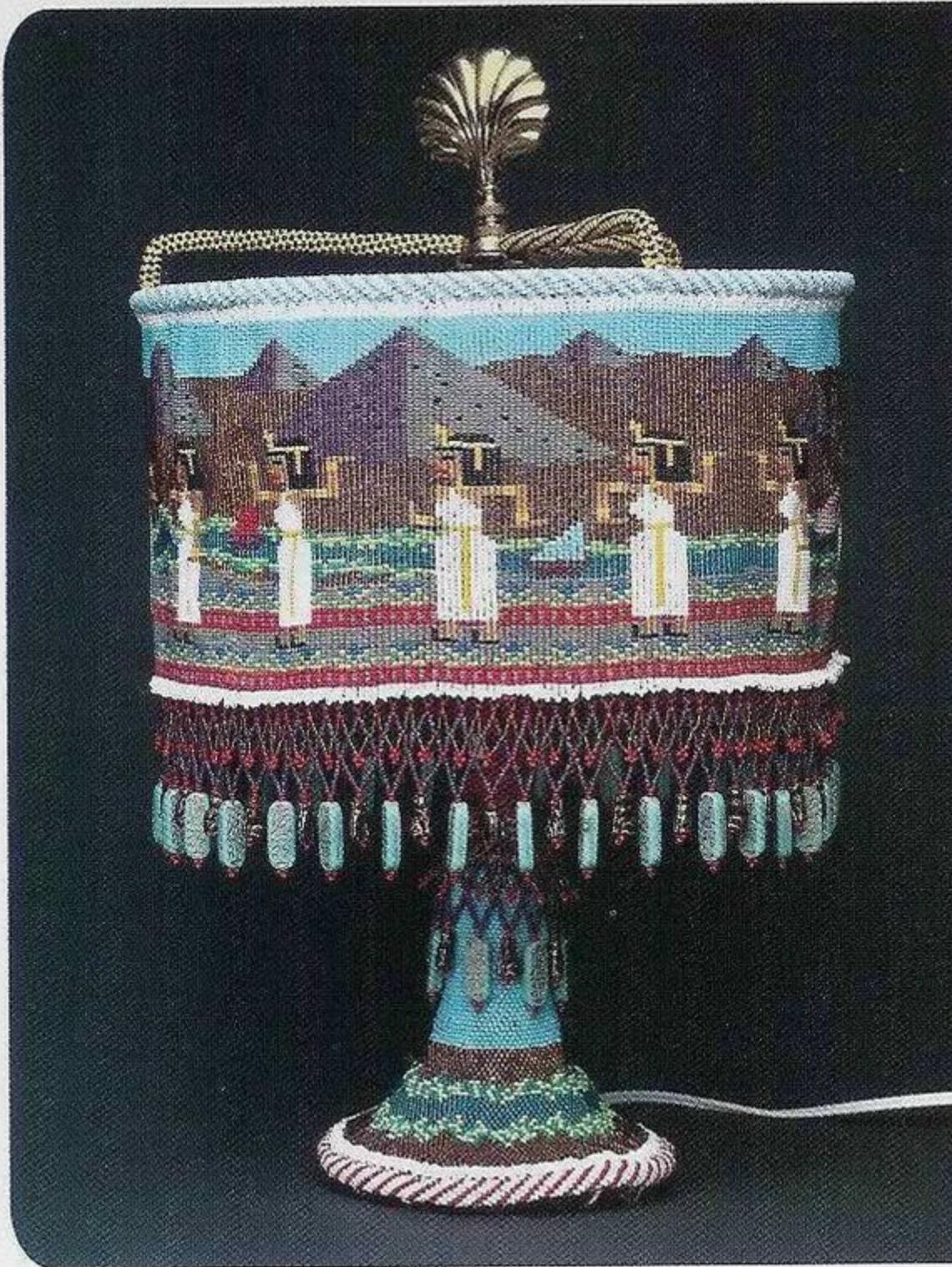
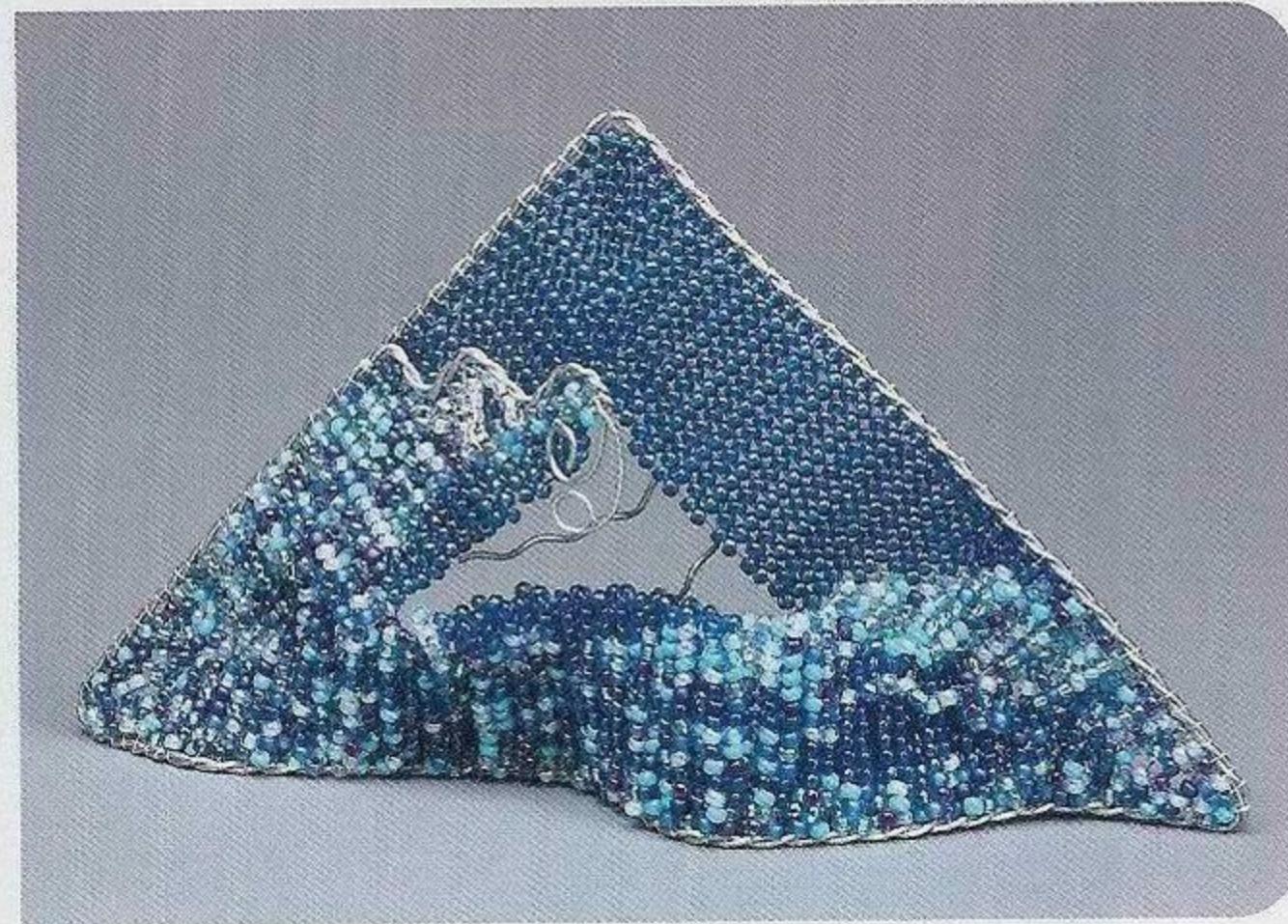
SILVER WIRE, BEADS

The world as God's creation is my inspiration, and I seek to translate this into beadwork to share with others. I have an almost desperate need to create with my hands and dream of projects and solutions.

Using a right-angle triangle shape was a natural, as I work in a family-owned engineering business. Self-supporting beadwork pieces impress me, and I decided to create a stiff wall using the herringbone stitch. I thought it might be possible to make a double wall by stitching back and forth through screen mesh.

This technique proved a dismal, tedious disaster. But the idea of a double wall kept haunting me. Finally, I picked up needle and thread and tried without the screen. I found I could manipulate the herringbone by itself. Never having seen a double herringbone stitch, I felt a great sense of accomplishment when it worked out well. The double wall looks like corduroy and is strong enough to support itself.

I agree with one of my beading friends who said, "There is something about arranging tiny little beads and chasing them around with the sharp end of a needle that just soothes me."

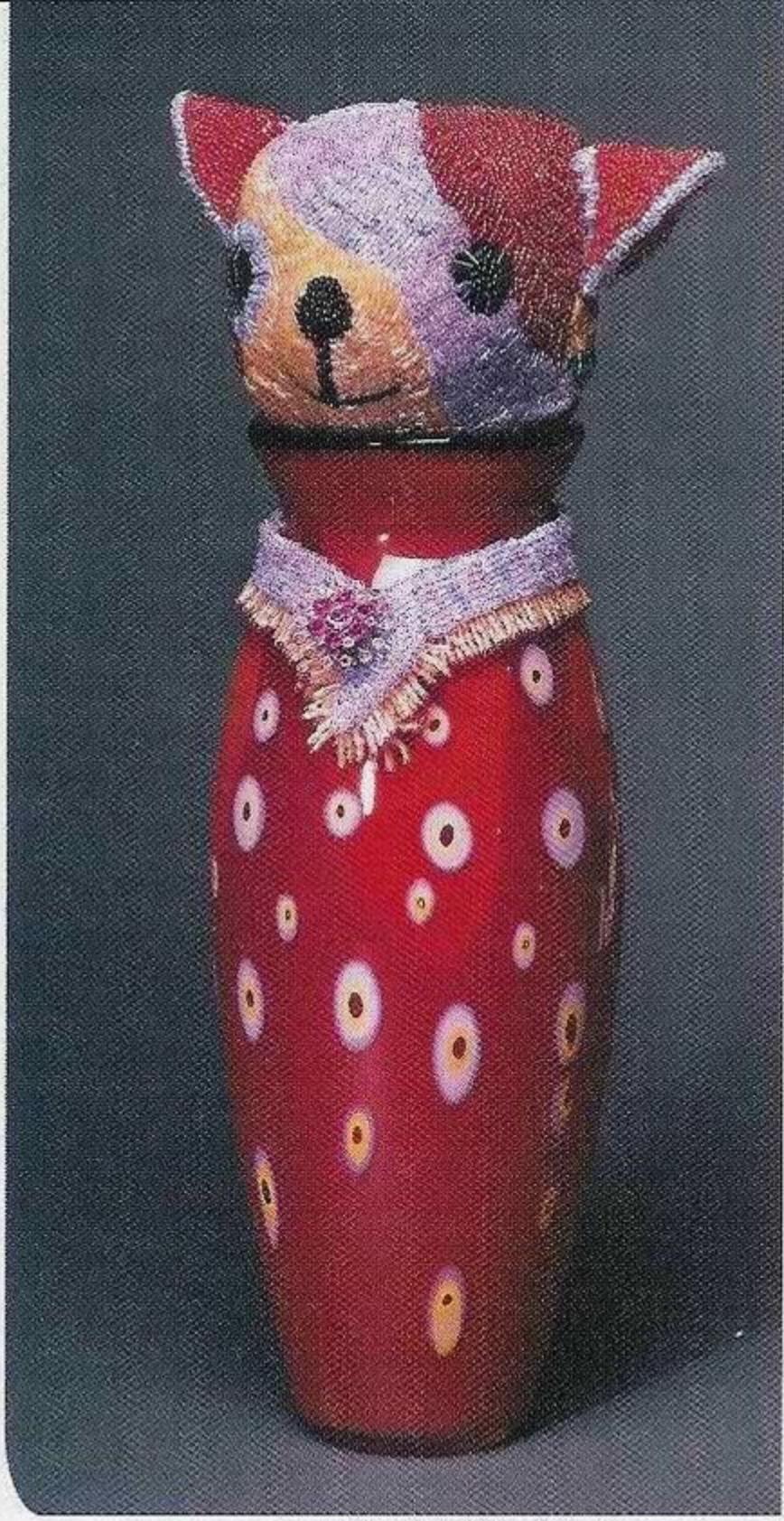


LINDA IVES, PHARAOH'S NIGHT LIGHT

SEED BEADS, LAMP, PRESSED-GLASS BEADS

Looking back on the history of beads and glass making, ancient Egypt's contribution stands out. I wanted to pay tribute using the symbols of ancient Egypt, thus the row of dancers adorned with golden jewelry, lotus flowers at their feet, and the Nile with *dhow*s and pyramids in the background. The Eye of Horus (on the lamp base) was one of the most important protections against the Evil Eye. Below the Eye, an image of the Nile without the boats signifies that the past is gone. The cats and cartouche beads add a bit more Egyptian flavor.

I wove the shade on a loom and used circular brick stitch to cover the metal lamp parts. The fringe is network.

**ROBIN SCHULTES, CIRQUE BEAR**

GLASS, SEED BEADS

I am a glass blower by trade and teach glass blowing at The Toledo Museum of Art. I began working with seed beads a few years ago when a friend showed me an issue of *Bead&Button*.

Being inspired by Egypt, I wanted to create my own series of Coptic jars using blown glass forms for the body and glass seed beads for the animals' heads. I have always enjoyed the idea of incorporating other media with hot glass, and those tiny glass beads seemed to be the perfect complement to my blown pieces. The bear heads came about when I was in graduate school. I began to make stuffed animals so that I could electroplate them, which is a whole story in itself. Anyway, the bear heads were fun to make and gave me time to explore other possibilities of how I could use them in my work – hence this *Bear Head Coptic Jar*, one of a series of six.

**PAM WYNN, BEADS TO THE KNEES**
WOODEN TABLE, POLYMER CLAY, VARIOUS
BEADS, WIRE

Embellishing this accent table was my first attempt at polymer clay mosaic. It was a great test of patience as I glued hundreds of tiny pieces of polymer clay to the top.

The most exciting and fun part of designing this table was wrapping all the glass, wood, bone, and crystal beads on the legs.

Sunday in the park

Add dimension to wire figures with beads

by Charlotte R. Miller

When I began creating sculptures with wire, I had a hard time keeping them small. My first pieces were too large to wear. Since the smaller wire figures are more difficult to form, it took several attempts. Then I became disenchanted with the large expanse of negative space created and gradually started filling the open spaces with beads strung on a fine-gauge wire. Eventually the beads took over and my work progressed from wire sculptures with beads to beaded sculptures made with wire.

Depending on the sculpture, I usually use 14-20-gauge sterling silver wire for the base structure. The technique is mostly hand-work, twisting the wire into the desired



shapes. I use round- and chainnose pliers for making small curves and sharp bends. My thumbs have become an invaluable tool for enhancing the shape of the sculpture, especially after it's beaded.

stepbystep

For each base structure, I always begin with the head and work down the figure. Don't force the wire into a shape in which it doesn't want to go. Use the templates as a reference but don't try to replicate them exactly, you will just end up frustrated.

base structure

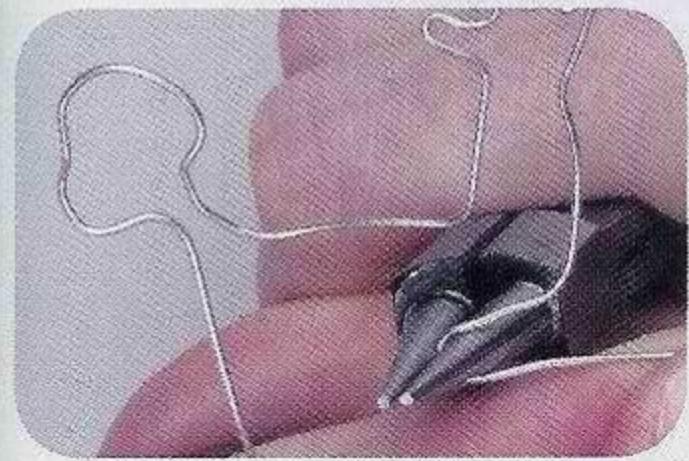
- 1 Cut a 24 in. (61cm) length of 20-gauge wire and start near the center.
- 2 Refer to the template for the boy on p. 53. Start at the dot and begin forming the head. Work from left to right, and then down and toward the other end of the wire (**photo a**).
- 3 Once the legs are formed, bring the wire up and wrap it around the left wire at the base of the neck. Bring it across the neck and

secure it with a couple of wraps on the right side of the base. Trim the wire.

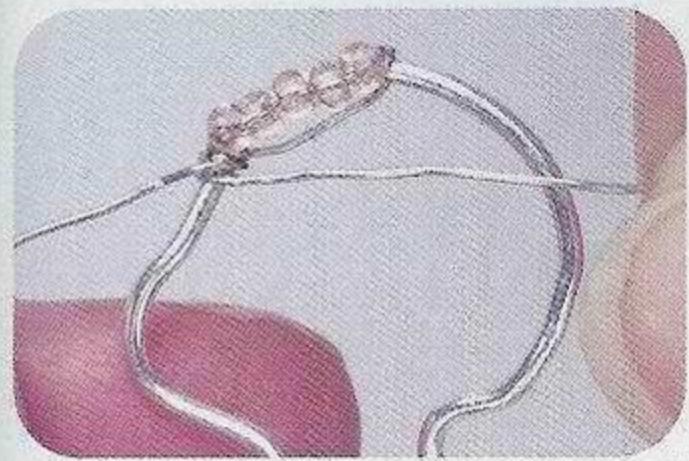
- 4 Bend the left wire up slightly and begin forming the other arm. Work from the shoulder, down the arm, and back toward the body. Secure the working wire by wrapping it around the base where the wires cross under the arm. Trim the wire.

5 Cut a 36 in. (91cm) length of 20-gauge wire and find the approximate center. The mom's right arm is behind the torso, so the base technique is more complicated than for the boy. The template for the mom is shown with color changes at each wire intersection or wrap to make it easier to follow.

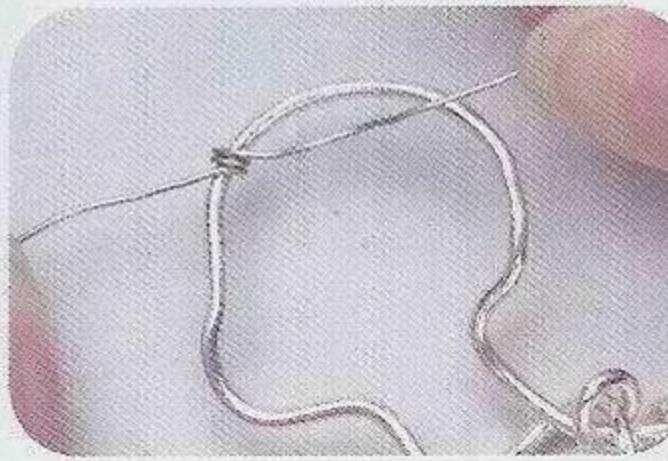
- 6 Begin at the yellow dot and work up and to the right. Stop at the red dot.
- 7 Start at the yellow dot with the left wire and work down the front of the torso and then up the center. Form the right arm (blue/purple) and end with a few wraps. Trim the wire.
- 8 Secure the other wire with a few wraps at the center of the



a



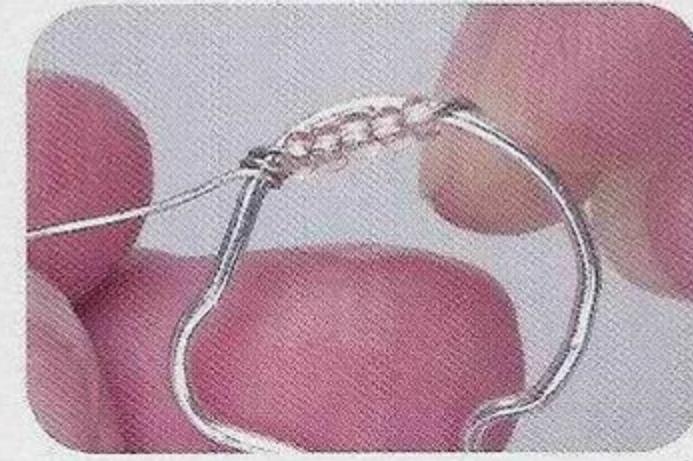
d



b



e



c



f

materials

- 5 ft. (1.5m) 20-gauge Silver craft wire
- 1 Spool, 26-gauge silver craft wire
- Seed beads, size 12° or 11°, multiple colors
- 2 Pin backs (optional)

Tools: round- and chainnose pliers, diagonal wire cutters

figure (green) and trim the excess wire.

⑨ Use a leftover 3-in. (7.6cm) piece of 20-gauge wire and refer to the photo on p. 52 to form the round shape of the balloon (not the string).

beaded wraps

① Cut a 12-in. (30cm) length of

26-gauge wire. (I prefer to keep the wire short so it doesn't tangle as I wrap.)

② Begin with the head and secure the 26-gauge wire to the base with 1-2 wraps (**photo b**).

③ String enough beads to cover the open space to the other side of the head and pull the wire over the base (**photo c**). Wrap it completely around the base wire once, bring it behind the base, and back to where the wrap started in step 2 (**photo d**). Wrap the wire around the base wire once, below the other wrap.

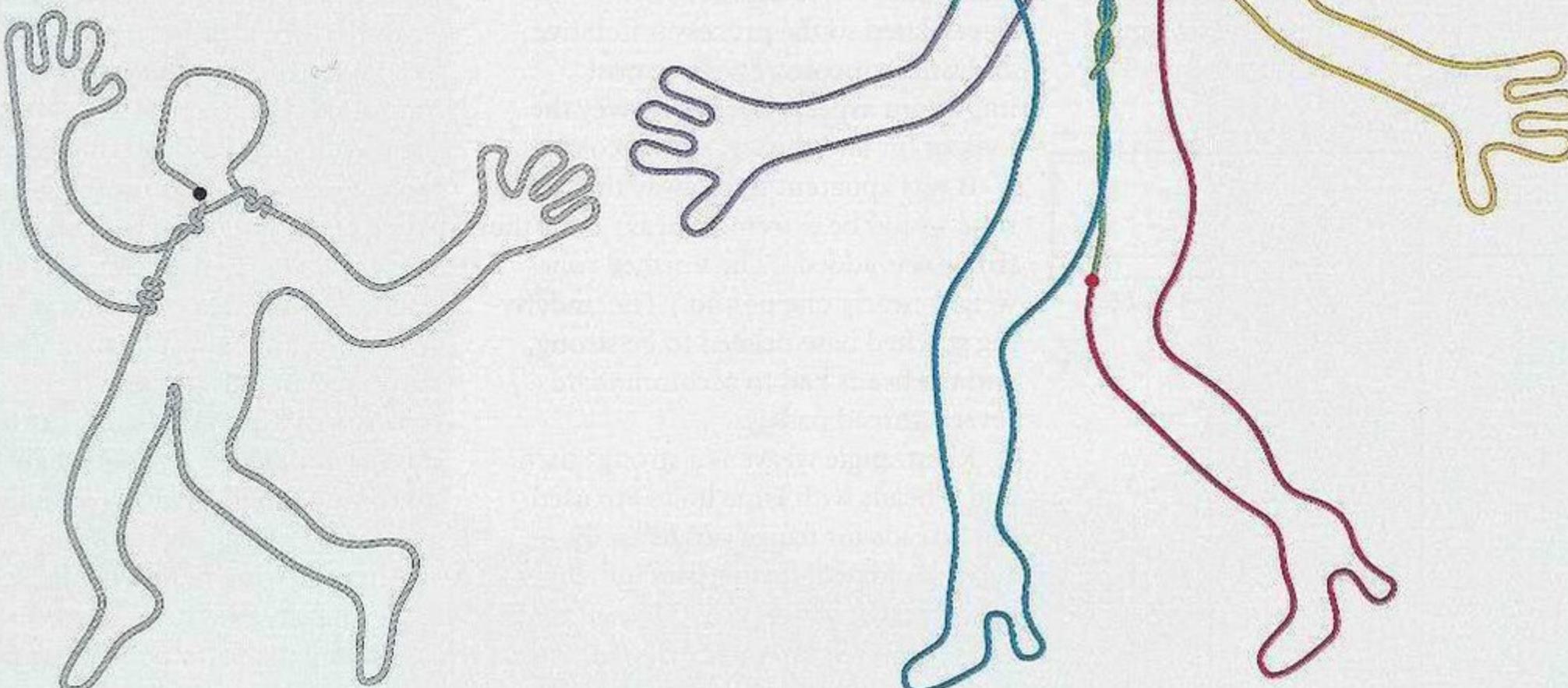
④ Repeat step 3 to add beaded wraps to the rest of the figure.

⑤ The mom's hair and shirt collar

and the boy's suspenders are free-form wraps over the form and are layered over other beaded wraps. Start and end these wraps as you did with the previous wires. String beads on the wire (attached to the base structure) and form it to the desired shape before you make the next wrap (**photo e**).

⑥ Attach the balloon to the boy with a free-formed beaded wrap following the photo on p. 52.

⑦ The finished figure can easily be turned into a pin by attaching a pin back to the backside of the figure with wire wraps (**photo f**). •



Fur-like fringe and a braid embellishment

Add surface texture to a right-angle weave base

by Nancy Zellers

Robe for a Snow Princess is the first in a series of robes based on the kimono shape. Others that may develop are *Robe for a Persian Princess*, *Robe for a Dragon Lady*, *Robe for an Elfin Princess*, or *Robe for an Indian Princess*. As you can see, the possibilities are endless, depending on my current inspiration and available beads.

I like to design in a series. As I think of one idea, another develops and while I work with the form, other possibilities take shape in my mind. I usually have three or four series in process at one time. I work on what is easiest, most interesting, or has the nearest deadline.

Kimonos are all the same size and have standardized measurements. The

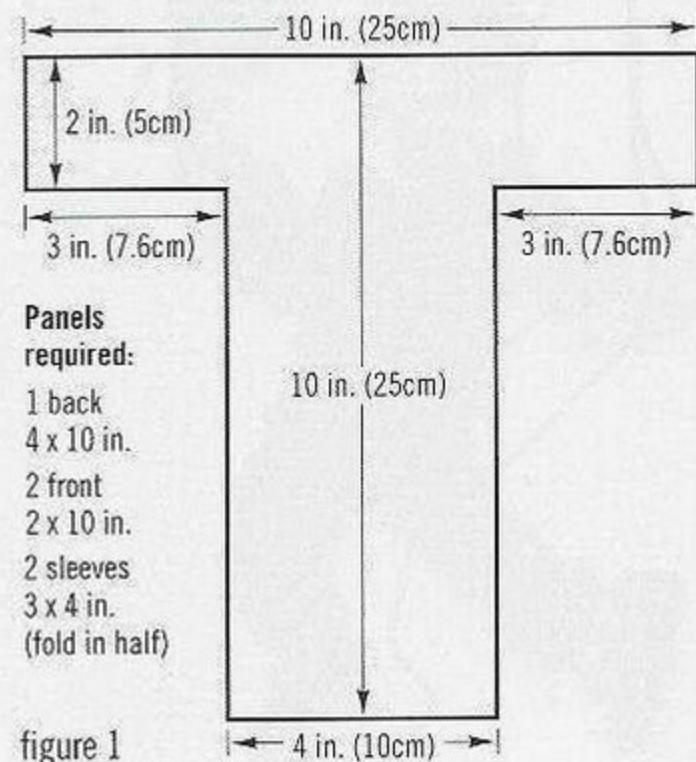


figure 1

main variation is the sleeve length, which is related to the status of the wearer – child, maiden, married, etc. Even though the shape doesn't vary, no two kimonos are the same. Therefore, this shape can express happy, dignified, or somber works. The kimono also lends itself to heavy embellishment and works well with little or no decoration.

I modified the kimono proportions to fit a twelve-inch wooden artist's mannequin (**figure 1**), which I used as a base to fit and shape the robe as I worked. Next I needed to decide on color, bead size and shape, and technique. These decisions are all interrelated so the process is iterative and simultaneous. The two most important aspects were to convey the look of fur and the icy, snowy colors.

It was apparent right away that the robe would be extremely heavy once the fringe was added. (The finished robe weighs nearly one pound.) The underlying stitched base needed to be strong, and the beads had to accommodate several thread passes.

Right-angle weave is a strong stitch, and if beads with large holes are used, the threads for fringe can be easily accommodated, further strengthening the underlying structure. This led to the decision to use Japanese cylinder beads. These beads had an additional

attraction as they would make a fractured, spiky fringe, adding to the idea of a hard-frozen snow field, reflecting light in all directions while still creating the look of fur. Small seed beads would have created a softer, more flowing look—more like grass waving in the wind. (Hmmm, *Robe for a Meadow Maiden?*)

The decisions for the various trim beads came later but the color was set from the beginning – a cold, icy blue, the color of a sheared-off iceberg. I worked the kimono base in sections: the sleeves, back panel, 2 front panels and the hood. The right-angle weave has 2 beads per side forming a pattern of small squares. After the sections were completed, I started fringing horizontally between each bead, leaving one row of squares on the edge unfringed so the panels could be connected and the fringe added over the seam. The fringe length alternated between 4 and 5 beads. Occasionally, I miscounted and some are 3 or 6 beads long. The variation in the fringe length introduced another variable in reflecting light and contributed to the illusion of sunlight sparkling on hard, icy snow.

After the fringing was completed and the sections connected, I started developing the pattern for the trim. I left two squares unfringed on the sleeve



ends, down the front opening, around the bottom, and on the front of the hood. I worked the trim in several passes, and the final effect is a sparkling, icy-blue braid.

I lined the robe with a wonderful white silk Duchesse satin that is very luxurious, yet heavy enough to hide the square pattern of the base which could be seen through the robe opening.

The fastening for the robe is a pair of ropes with tassels made with Japanese cylinder beads in right-angle weave and embellished with aqua Swarovski crystals and silver-lined beads.

Keeping with the Snow Princess theme, I needed a stand that blended in with the robe. A local Plexiglas artisan custom-made the perfect mount, and now the robe appears to float.

Robe for a Snow Princess was a journey over several years. I worked on it primarily when traveling since it was compact and most of the piece only used one bead color.

technique

First create a right-angle weave base with Japanese cylinder beads. Then embellish it with fringe, leaving 2 rows of squares unfringed around the edges for the braid embellishment. If the base is worked in separate sections, add fringe leaving 1 row of squares unfringed where the sections will be connected, and 2 rows of squares unfringed where the braid embellishment will be added. Sew the sections together and add fringe over the seams.

fringe

1 Thread a needle with a 2-yd. (1.8m) length of conditioned thread. String a stop bead 8 in. (20cm) from the end and go through the bead again in the same direction.

2 Bring the needle through a bead on the base and string 4 or 5 Japanese cylinder beads. Skip the last bead strung, retrace the thread path through the other beads, and pass through the next bead on the base (figure 2). Working horizontally, continue adding fringe between each bead on the base.

Remember to leave the necessary rows unfringed so the sections can be

connected and the edge embellishment can be added.

3 When you reach the end of your working thread, end it off with half-hitches between a few beads on the base. Remove the stop bead and tie off the tail the same way.

braid embellishment (photo below)

1 Position the needle so it passes through the top 2 horizontal beads of the first square in the left-hand row from right to left (figure 3, a-b).

2 String a 15°, a 4mm crystal, and a 15° (b-c). Working down the row, go through the next 2 horizontal beads below, from right to left (c-d). Continue in this manner adding 15°s and crystals over the center of each square.

3 Add 15°s and crystals to the center of each square in the second row. Work in the opposite direction (e-f) so the crystals meet to form a V pattern down the center of the pair of rows.



4 Now add pairs of 10° seed beads vertically to the sides of each square embellished with crystals. Position the needle so it passes through 2 vertical beads of a square that was embellished in step 3 (figure 4, a-b). String two 10° seed beads, go back through the 2 vertical base beads in the same direction (c-d), and through the next 2 vertical beads. Continue adding pairs of 10°s vertically on each side and down the middle of the two square rows embellished with crystals.

5 Fill in any openings at each square intersection with a 15° seed bead. •

materials

- Japanese cylinder beads (Delicas), size 11°
- Seed beads, size 15° and 10°
- 4mm Swarovski bicone crystals
- Nymo to match bead color
- Beeswax or Thread Heaven
- Beading needles, #12

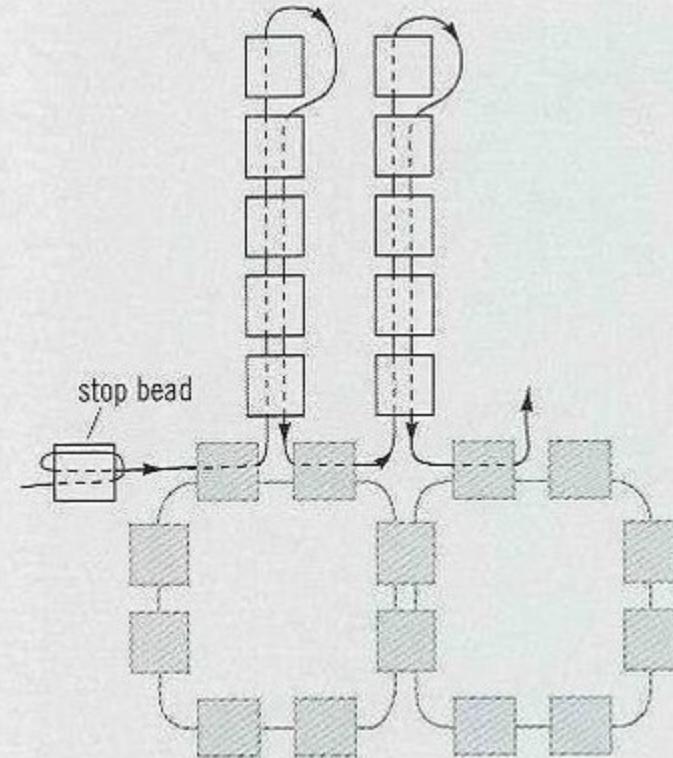


figure 2

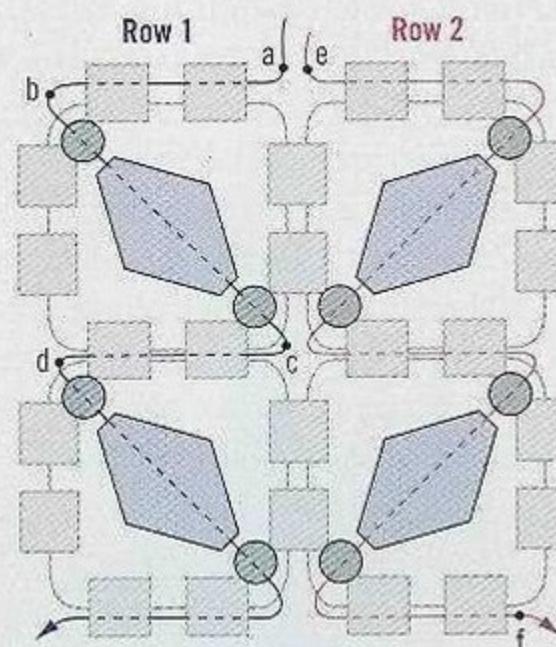


figure 3

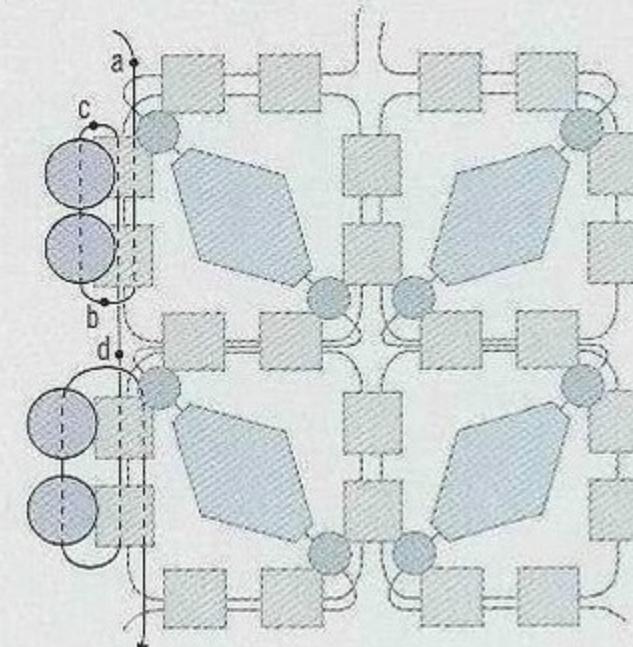
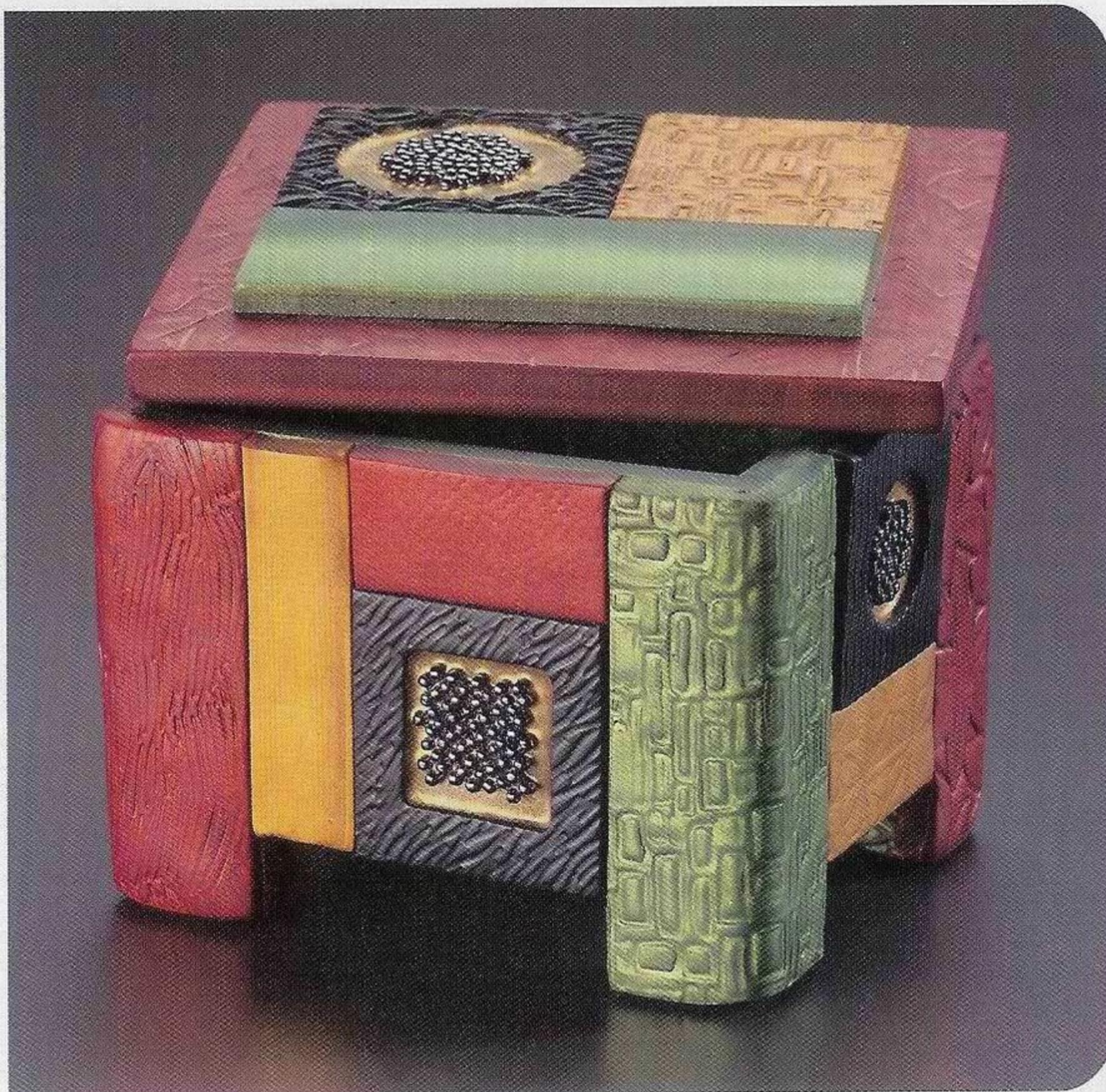


figure 4

polymerclay



JENNIFER BEZINGUE, MOSAIC BOX

POLYMER CLAY, SEED BEADS (FIRST PLACE)

The *Mosaic Box* stems from a fascination with the chatoyant effects of pearlescent polymer clay and my interest in making solid polymer clay boxes (see article, p. 65). I constructed the lining first, followed with the feet, and finished with the decorative "skin." I made the lid last to ensure a tight fit. Three sides of the box, as well as the lid, include black patches with pieces of right-angle weave beadwork embedded in gold-tinted

Translucent Liquid Sculpey (TLS). I cured the black patches first, then attached them to the box with TLS. I then made the other mosaic portions in raw clay directly on the box around the black patches.

For more than a decade, I have been using polymer clay to make jewelry, as well as functional and art objects. Currently, I am exploring ways to incorporate thin slices of baked polymer clay into an altered book, a multimedia art form that uses an old book as a three-dimensional canvas.

JENNIFER BEZINGUE, FAUX DICHROIC BEADS

POLYMER CLAY, GLITTER (THIRD PLACE)

Years ago, a workshop with Kathleen Dustin introduced me to using translucent polymer clay to encapsulate powders and glitter against another layer of clay. When dichroic glass beads caught my eye, I was inspired to create this polymer clay variation. I layer glitter-coated translucent clay over a base bead. After curing, I obtain a glasslike shine by sanding and polishing each bead by hand.

My base beads are the same size and shape in a subtle range of colors from blue to green. I used the same glitters on all the beads to create a unified collection. People often ask me if I sell these beads or my jewelry, but I rarely do, as they are too time-consuming to make. Rather, I prefer to teach and help other polymer clay artists.



PAM WYNN, WOW

POLYMER CLAY, WIRE, EXPANSION BRACELET, SWAROVSKI CRYSTALS

I worked on this bracelet for what seemed like an eternity, but it really took only a few weeks. My daughter, Heather, helped me wire the beads onto the expansion bracelet. I am a beginner at wire working and became easily frustrated during that part, although I loved making all the beads.

Nan Roche's book *The New Clay* revealed to me the endless creative possibilities of polymer clay. I am passionate about the material, which can look like almost anything.

In 2001, I was one of four Florida artists invited to create an ornament for the White House Christmas tree; and in 2002, I made a tree ornament for Florida's Governor Jeb Bush. Both ornaments were made with polymer clay.



PATRICIA KIMLE, GREY TAB COLLAR

AND FANCY COLLAR

POLYMER CLAY, KRYLON 18K GOLD
LEAFING PEN

I make canework into sheets of clay "fabric" and use it to cover baked forms. I often combine patterns and divide the form with a small recessed gold line. Each bead is baked several times so as not to disturb the soft clay layer when adding other patterns.

I have long searched for gold paints that truly look like gold. On these pieces, I used the Krylon 18k Gold Leafing Pen. I like the finish, but it has no acrylic or latex in it, so it must be used in recessed areas where it can't easily scratch off.

I've been doing polymer clay art for 12 years. At first, it kept me sane through graduate school. It has since become a part-time career, allowing me to create and be a stay-at-home mom.



LISA ALLEN, POLYMER PETS

POLYMER CLAY, PAINT, METAL, VARNISH

The quotation, "Enjoy nature, but leave only footprints," inspired *Polymer Pets*. By replicating nature's beauty in clay and paint, people can enjoy nature as a jewelry element without damaging the environment.

Each piece is sculpted from polymer clay then painted to replicate nature down to the minutest detail. Even though polymer clay comes in many vibrant colors, I continue to paint to achieve desired accents. When all the

detail is sculpted and properly painted, I seal each bead with either a matte or gloss finish, depending upon what the piece dictates. Because so many steps are involved, including baking and drying repeatedly, a single bead can take several days to complete.

I have been a freelance artist for 15 years. A friend opened the beading world to me. I was intrigued with the detail in beads she brought back from her travels, especially the metal beads of Robert Burkett.



DIANE W. VILLANO, BIG BEAD – TURQUOISE ZUNI BEAR

POLYMER CLAY, PAPIER-MACHE, SEED BEADS (SECOND PLACE)

I love beads, especially traditional forms, and Zuni turquoise fetish beads are among my favorites. I just had to try to reproduce this shape and color in polymer and in exaggerated scale as part of my *Big Beads* series, a tribute to traditional bead forms and their creators (see article, p. 62).

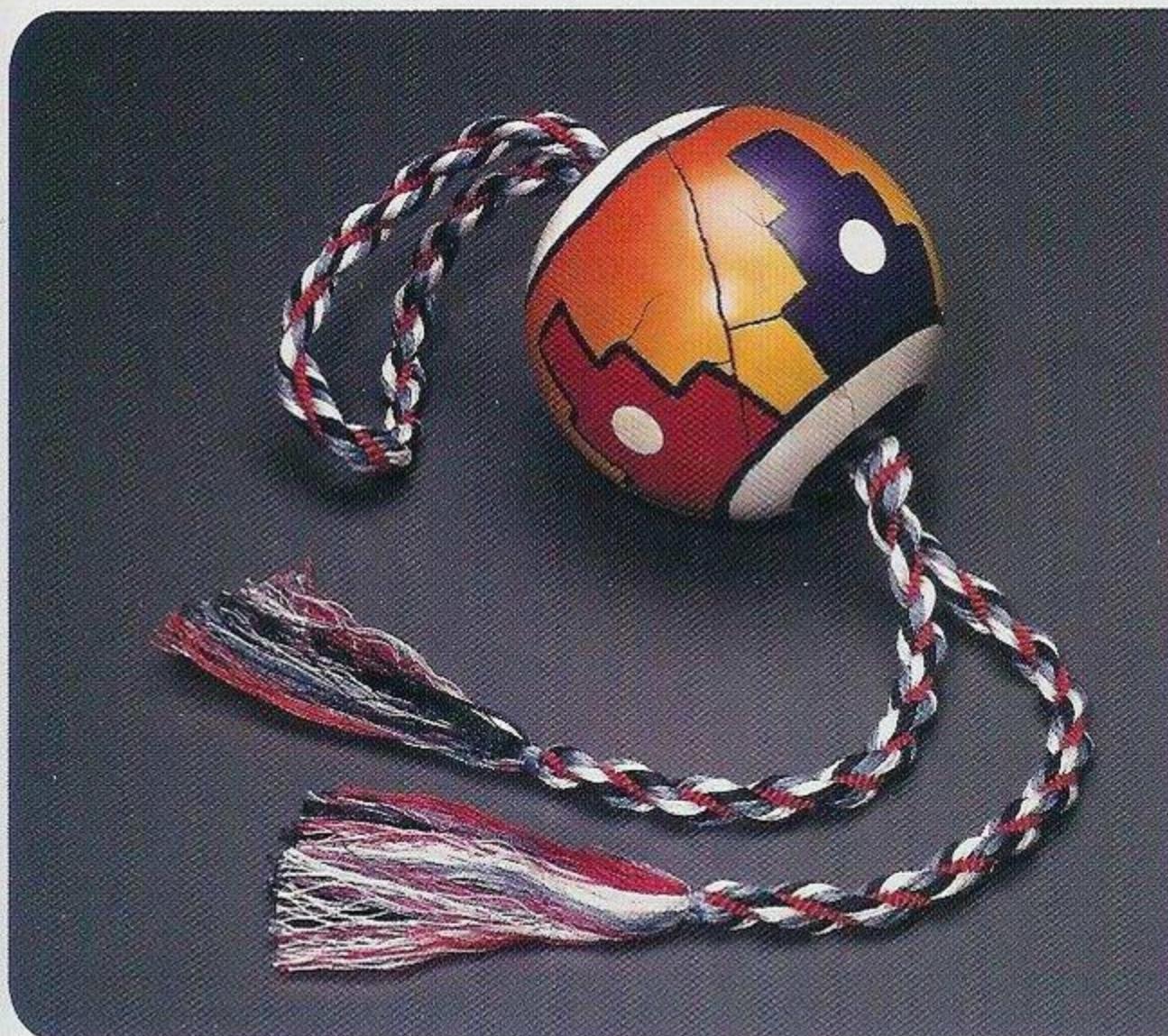
The sheer scale of the piece, 7 inches long by 4 inches high (18 x 10cm), was the greatest challenge. I created a custom armature with *papier-mâché*, which can bake at the same temperature as polymer clay.

I began working with polymer clay in 1995, and my desire to meet other artists led to my co-founding the Southern Connecticut Polymer Clay Guild two years later. With guild members' encouragement and support, I've been working on the *Big Bead* series for five years.



DIANE W. VILLANO, BIG BEAD – PERUVIAN CERAMIC BEAD

POLYMER CLAY, PAPIER-MACHE, CORDS



Polymer Clay & Papier Mâché



Construction techniques for solid or hollow polymer clay sculptures

by Diane Villano

Some polymer clay projects, because of their size or shape, require an armature, an internal structure over which the clay is applied. Artists have used many materials to create armatures for polymer clay, including crumpled tin foil, wood, and even rocks. However, these materials have their shortcomings. Foil can be flimsy, wood's different heating rate can cause cracking, and rocks are often too heavy.

An armature made of *papier mâché*, by contrast, eliminates these problems and offers many benefits as well. With *papier mâché*, you can construct almost any shape you need: concave, convex, or complex. It's lightweight, so it can be used for hanging sculptures. It's durable and provides a rigid surface that is easily covered with clay. *Papier mâché* materials are also inexpensive and readily accessible. When constructed over a *papier mâché* framework, a polymer clay object can also be cut open to become a box, purse, or a stage set for a miniature scene. Most importantly, it easily withstands the oven temperature for curing polymer clay and endures multiple bakings.

step by step

First, decide on the size and shape of your piece. If it's a complex shape, break it down into basic building blocks, such as a cone, cube, sphere, or cylinder. For instance, a castle tower is basically cylindrical, so start with a paper towel or mailing tube cut to size and add *papier mâché* elements to this base shape. A lighthouse might start with a cone of thick cardstock. A hot air balloon could start with an actual inflated balloon to be removed after the *papier mâché* is dry. Never use Styrofoam in a polymer clay armature; it will melt in the oven.

construct the framework

1 Draw and cut out a simple card-board template of the piece's largest silhouette. The layers of *papier mâché* and clay will increase the mass of the final shape, so adjust your template accordingly. For this project, I cut out a football shape to serve as the fish's body (photo a).

2 Depending on the complexity of your piece, cut 20 or more $\frac{1}{4}$ -in.- (6mm) wide strips of cardstock or manila file folder. (A rotary cutter and cutting mat make this task easier.)

3 Use the strips to add dimension to the basic shape. Secure the first strip across the longest or widest direction of your form with masking tape (photo b). (Use masking tape so you can reposition the strips without ripping them.) Cross subsequent strips over the first strip, creating a skeleton for your shape (photo c).

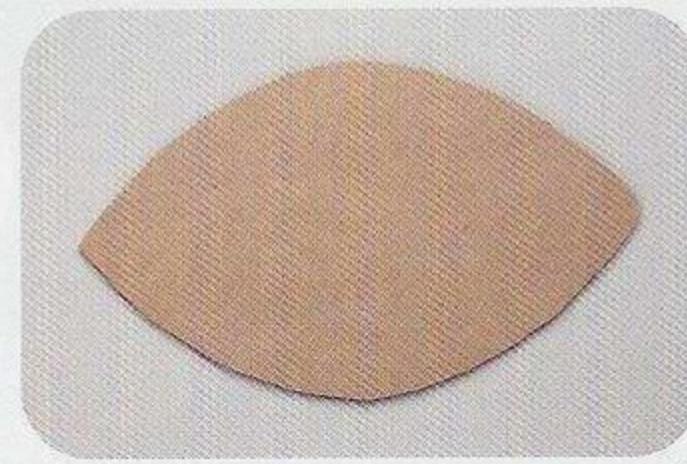
4 Once the form is outlined in three dimensions, make sure there are no spaces wider than $\frac{3}{4}$ -1 in. (2-2.5cm) between the strips. Add more strips to fill in any larger spaces.

5 Start at one edge of the form and apply masking tape over the cardstock strips as if you were adding skin to a skeleton. Cover one or two sections with tape and insert crumpled newspaper underneath it to fill out the form (photo d). Continue taping and stuffing one or two sections at a time. Try to maintain a fairly smooth surface as you work. For the last section, insert newspaper and then cover with masking tape.

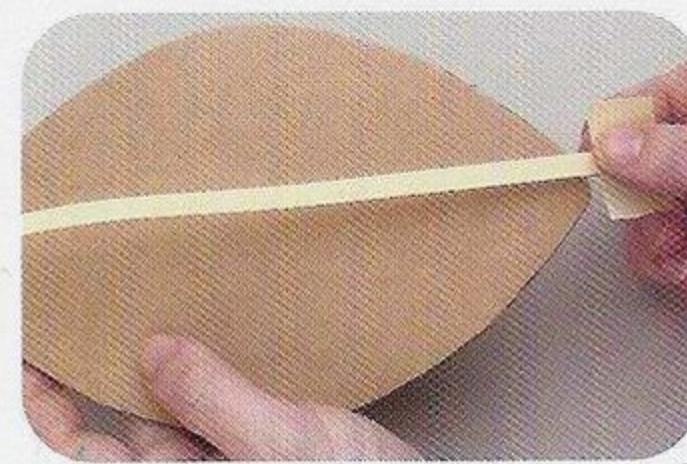
apply *papier mâché*

You can use your own *papier mâché* recipe or a commercially available product. I have provided my "Ten at Night" recipe which is always available, even when craft stores are closed. Note: never wash leftover *papier mâché* mix down the sink drain. It will clog. Dispose of excess mixture in the trash.

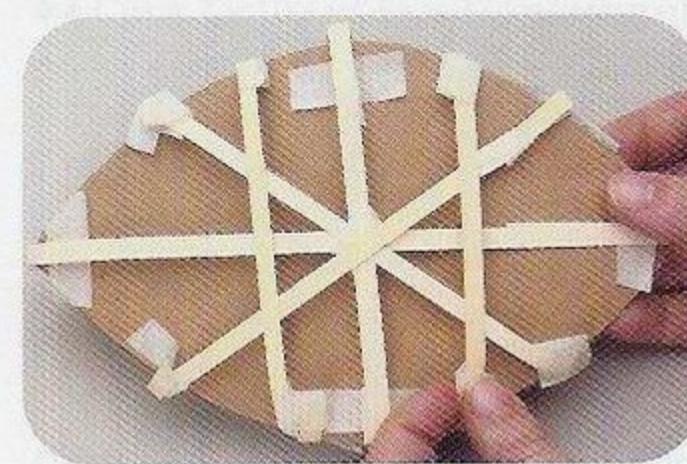
1 Mix $\frac{3}{4}$ cup of flour (177ml), $\frac{1}{2}$ cup of warm water (118ml), and 1 tablespoon (14ml) of salt in a large disposable container. Aim for a thick oatmeal texture, but without the lumps. (If you are wondering about the durability of this mixture, I made a life-size Egyptian mummy case more than 25 years ago,



a



b



c

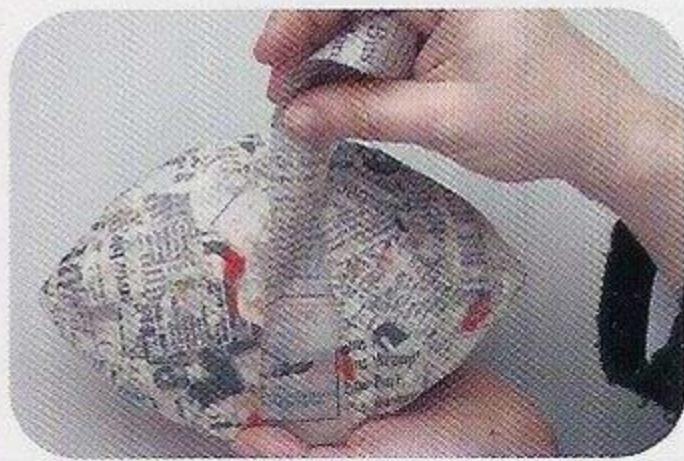


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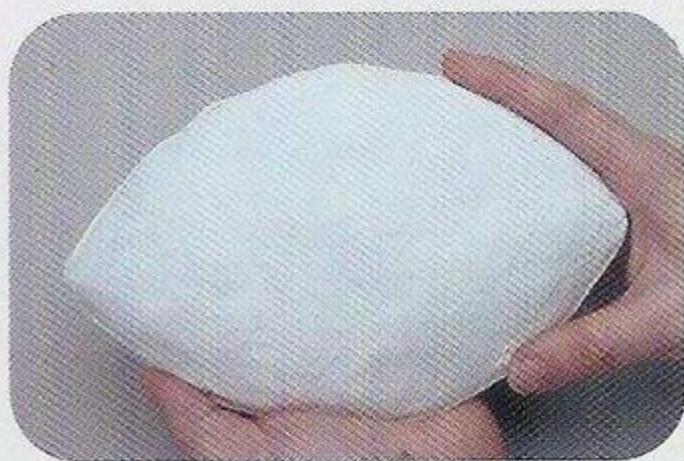
and it's still in perfect condition.)

2 Tear, don't cut, sheets of newspaper into $\frac{1}{2}$ - to 1-in.- (1.3-2.5cm) wide strips with the grain of the paper. (Tip: if you get clumps instead of strips, you're tearing against the grain.) Don't use the color sections of the newspaper as they tend to bleed.

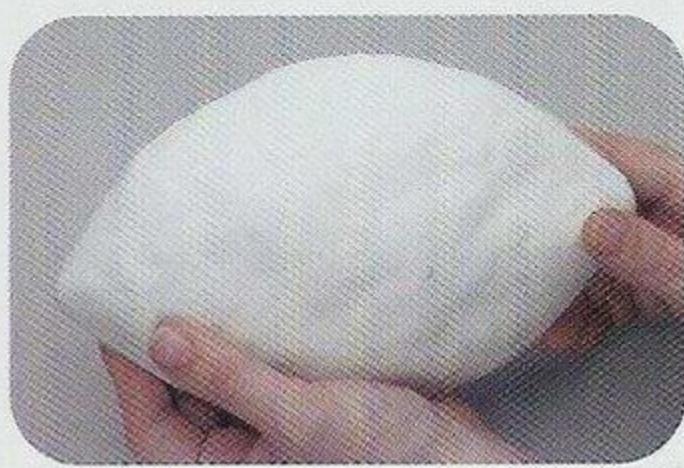
3 Cover your work surface with a plastic dropcloth or trash bag. Dip a strip of newspaper into the *papier mâché* mixture. Lift it out with one hand and squeegee off the excess mixture with the other. Lay the newspaper strip gently over your form, smoothing out wrinkles or folds. Continue applying newspaper strips until the entire form is covered



e



f



g



h

with two or three layers (photo e). If excess liquid pools up on the form, lay a dry newspaper strip over it to soak it up and smooth the strip. If the *papier mâché* mixture gets too thick, add more water.

4 After 2-3 layers, allow the form to dry completely. If you add too many layers at this point, your framework might collapse. In a pinch, I've baked the form in an oven for 30 minutes to dry it out. Set the oven at the same temperature used to cure polymer clay.

5 Once the first layers are dry, your armature will be fairly rigid. Repeat step 3 to apply 4-6 more layers for a total of 6-10 layers to ensure the form is strong.

Cover the entire surface evenly. To keep track of the number of layers, lay the strips in a single direction for one layer and at a 90 degree angle for the next layer. As a last step, close your eyes and run your hands over the form. You may find some depressions that need to be filled in with small pieces of newspaper or wrinkles that need to be smoothed.

6 Once the form is completely dry, sand it to smooth any irregularities. Use a rough grit sandpaper and brush off the dust with a slightly dampened paper towel. If there are large lumps, use a wood rasp.

7 To prevent newsprint from showing through the clay, brush 1-2 coats of white acrylic paint on the form and let it dry (photo f).

8 Prepare the surface for polymer clay by brushing on a thin coat of Sobo or another PVA glue.

apply the base layer

Now your armature is ready to be covered with polymer clay. I use Premo Sculpey for its strength.

1 Start by covering the form with a base layer of white clay, rolled at a medium thickness on a pasta machine or $\frac{1}{8}$ in. (3mm) with an acrylic rod (photo g). Bake according to the manufacturer's instructions and allow to cool.

2 If I get air bubbles during the curing process, they will show up on that first layer. At this stage, they're easily dealt with, but heartbreaking if they occur in the final clay layer. If air bubbles do appear after baking, let the piece cool slightly, and then cut out the bubble with an X-acto knife. Gently press a sheet of medium-thickness, raw, white clay into the gap to transfer its impression. Remove the sheet of clay and cut along the impression. The patch piece should be very close to the size and shape of the gap. Apply the patch to the gap and bake the piece again.

3 If your armature still has bumps after the first clay layer, sand with a 220-grit wet/dry sandpaper.

apply the decorative layers and appendages

My fish's top fin and tail were made with separate *papier mâché* armatures that I coordinated with the body and

materials

- Cardboard or several layers of cardstock for template
- Cardstock or manila file folder for framework strips
- Masking tape
- Newspaper (black and white only)
- Disposable bowl or bucket
- Commercially available *papier mâché* mix, your favorite recipe, or my "Ten At Night" recipe of water, flour, and salt
- White acrylic paint
- Sobo or another PVA glue
- Strong polymer clay such as Premo Sculpey, white and desired colors
- Wet/dry sandpaper, 220-grit
- Formula 560 canopy glue or Zap-a-gap cyanoacrylate glue

Tools: Pasta machine or roller, acrylic rod, X-acto knife, paint brush, scissors, rotary cutter, cutting mat; wood rasp optional

attached with glue after the decorative layers had been applied.

1 Apply the decorative clay layers (photo h) over the base layers. If you prefer, you can work and cure the clay a section at a time, because the armature can withstand multiple bakings without adverse effects. My fish, for example, was baked seven times.

2 If you have a multiple part piece, glue the pieces together with Formula 560 canopy glue or Zap-a-gap cyanoacrylate glue. Allow to dry.

3 If desired, apply a decorative band or other unifying polymer element between the glued parts. Bake again. Baking can harm the bond of the glue; however, it's a simple matter to glue the pieces together again once they have cooled.

4 Finish the piece by buffing or varnishing.

5 You can slice your piece open, remove the *papier mâché* armature, and use it as a hollow form or leave it as a solid object. •

Mosaic box

Make an elegant container with polymer clay

by Jennifer Bezingue

I have been making decorative boxes with polymer clay for several years, developing a construction method that creates a structurally sound container with even sides, a tight-fitting lid, and integrated feet. Polymer clay can be baked multiple times. So I bake after each step to ensure precise joins and unmarred surfaces. The process is time consuming but produces a strong, elegant piece.

Before you begin, decide on a size and shape for your box. I offer two alternatives in these instructions – round and rectangular. However, I hope you will adapt the instructions to suit your own unique vision. If you are unsure of how your box will look when finished, make a paper model. You should be able to fit your hand inside to retrieve stored treasures. In general, the deeper the box, the larger it should be to be useful. Without the legs, the rectangular boxes measure 2 in. (5cm) tall. The sides are 3½ in. (9cm) by 2½ in. (6.4cm). The round boxes are 2 in. tall with a 3 in. (7.5cm) diameter.

I often pair color and texture in comple-

mentary ways. For my *Mosaic Box* (see p. 67), I used metallic and black Premo polymer clay in a combination of three-dimensional textures and mica-shift patterns. Knowing that the texture contrasts would be extreme, I kept to a limited color palette of metallic gold, copper, olive green, and black.

When deciding on the number of colors to include, I use this map makers' trick. Maps usually consist of four colors. However you arrange the colors, you need no more than four to ensure that no two areas of the same color will touch. Of course, you can use more than four colors or choose to allow segments of the same color to touch.

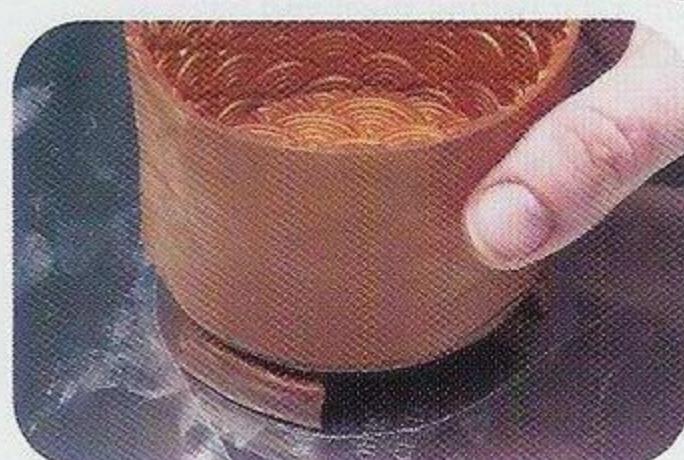
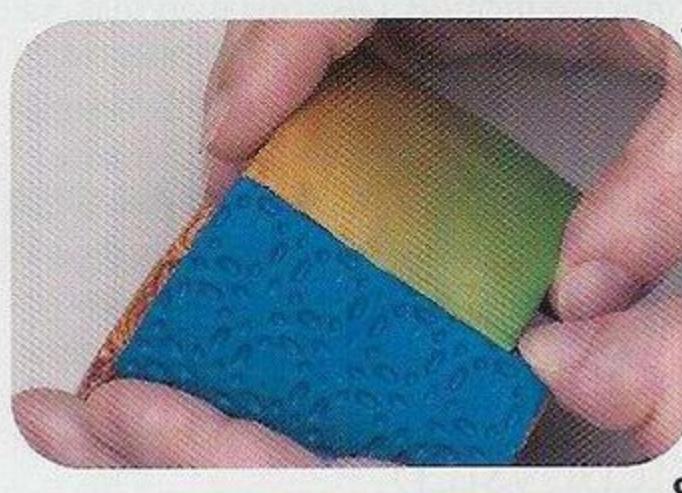
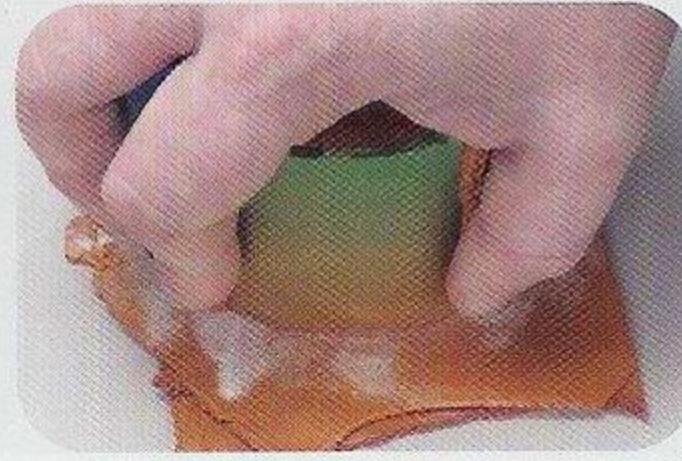
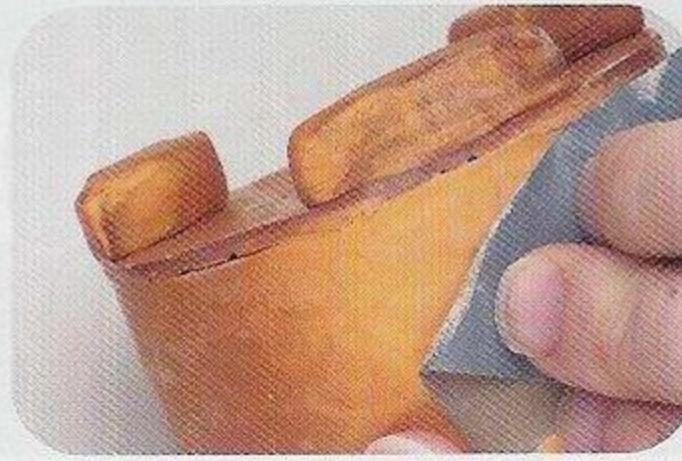
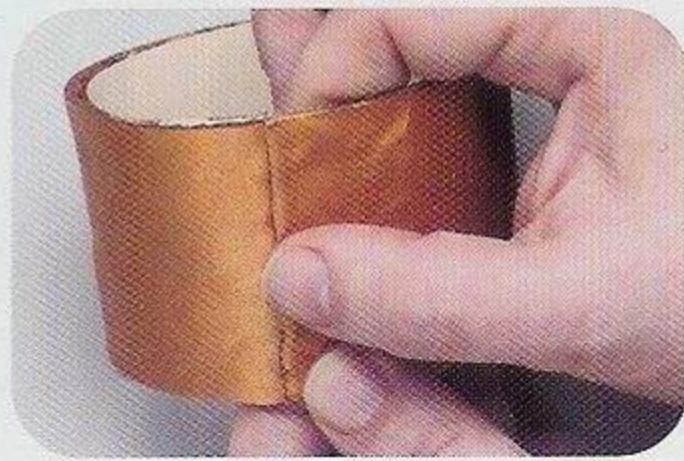
stepbystep

The boxes are constructed from the inside out, beginning with the lining. A decorative lining adds a finishing touch that delights the user each time she opens the box.

the round box: making the lining

- 1 Make a large patterned or textured sheet for the lining's walls and bottom (at least 6 x 11 in./15 x 28cm). Roll the sheet on the #1 setting of the pasta machine (3mm) or combine two sheets rolled at the #3 setting by rolling them together with an acrylic rod.
- 2 Cut a 2 x 10½ in. (5 x 27cm) strip of cardstock. Roll the strip into a cylinder, overlapping the edges ½ in. (1.3cm) and tape with masking tape.
- 3 Cut a 2 x 10 in. (5 x 25cm) strip from the clay sheet. With the patterned side facing in, encircle the cardstock cylinder with the clay strip, abutting edges and smoothing the seam (**photo a**).
- 4 Place the clay and cardstock cylinder on a flat baking sheet and bake it according to the manufacturer's instructions. After baking, slip the clay tube off the cardstock.
- 5 Place the remainder of the pattern sheet on the baking sheet. Press the bottom edge of the cylinder into the pattern sheet. Trim the clay from around the cylinder (**photo b**) and bake.





6 When cool, sand the outside walls (but not the bottom) of the lining with the 220-grit sandpaper. Texturing the surface allows raw clay to stick more easily.

making the legs

1 Form 3 oval wedges of clay approximately 1 in. (2.5cm) long and $\frac{1}{2}$ in. (1.3cm) wide and thick (photo c).

2 Position the wedges on the baking sheet and place a drop of Transparent Liquid Sculpey (TLS) on each one to ensure a secure bond.

3 Place the box on top of the wedge shapes, adjusting their placement so they are equidistant from each other

and even with the lining's edge (photo d). Bake.

4 After the box cools, sand the join between the legs and the box with 220 grit sandpaper to smooth any edges that extend beyond the lining (photo e).

adding decorative veneer

The exterior veneer is added one section at a time and baked after each addition. Depending on the design's complexity, you may be able to add two or more sections between bakings. I usually add no more than two. This keeps textured sections from becoming distorted from too much handling.

1 Prepare your patterned and/or

textured sheets for the box's veneer. Depending on the combination of flat and patterned sheets, you might choose to use a sheet rolled on the #1 setting of the pasta machine or 2 sheets rolled at the #3 setting and layered. A combined sheet will be only slightly thicker than a single sheet.

2 First add veneer to an integrated leg section. If there are slight gaps between the foot and box, press in small scraps of clay to smooth them before adding the veneer.

3 Drape the sheet over the box to determine how large a slice of veneer you will need. Cut a piece of clay sheet slightly larger than the desired size. Paint a thin layer of TLS on the box where the clay sheet will be positioned. Place the piece of clay sheet on the box, and press gently to adhere it. Trim the clay to fit (photo f) and bake.

4 Repeat step 3, adding sections of veneer in sequential order around the box. Abut each section of raw clay sheet flush with the previously added section

(photo g) and bake between each or every other addition until the exterior of the box is completely covered.

5 Sand the top edge of the box with 220-, 400-, and 600-grit sandpaper until smooth and even.

making the lid

1 Roll out 2 sheets of clay on the #1 setting of the pasta machine. If you want your lid to have a pattern (canework or *mokume gane*, for example), embellish one or both of the clay sheets before rolling them through the pasta machine. Attach the two sheets to each other, decorative sides facing out, by rolling with an acrylic rod.

2 Place the completed bottom of the box upside down on a piece of paper or cardstock and trace its outline. Trace a circle that is 1 in. (2.5cm) wider than the box, providing $\frac{1}{2}$ in. margin in all directions. Cut out the template and use it to cut the lid from the doubled clay sheet made in step 1 (photo h). Bake the lid.

3 To make the lid inset, use the remainder of the doubled clay sheet or repeat step 1 to make a new doubled clay sheet. With the side that will face the box interior up, dust the raw clay sheet with talcum powder or cornstarch. Press the upside-down box firmly into the raw clay sheet to create an imprint (photo i). The powder will allow you to remove the box easily.

Slice out the inset, cutting within the innermost marks left by the box.

4 Apply some TLS to the center of the lid's underside. Position the lid inset in the center of the lid and bake.

adding decorative beaded tiles

I use many polymer clay techniques to decorate my boxes – transfers, texturing, canework, chatoyant effects, etc. I also embed small sections of beadwork into framed clay tiles with tinted TLS. You can embed other small items such as charms, shells, or anything that can withstand the 212-275°F (100-135°C) baking temperature for polymer clay. The tiles can be applied to any flat surface on a box, such as the lid or the sides of a rectangular box.

1 Stitch a small beadwork sample to fit inside the frame. Use a stitch that leaves space between the beads, such as right-

angle weave, netting, or Ndebele herringbone stitch. Tighter weaves such as peyote or brick stitch tend to create a wicking effect that draws the TLS up and over the beadwork. If this happens, simply remove the beadwork, rinse the TLS off, allow it to dry, and try again.

2 Cut 2 geometric shapes from a sheet rolled on the pasta machine's #3 setting. Cut a window from one of the shapes. Stack the shape with the window on top of the uncut shape with all edges even.

3 Tint the TLS with a small amount of Pearl-Ex pigment. Spread a thin layer of the tinted TLS in the window (photo j). Lay the beadwork on the TLS (photo k) and bake.

4 Apply a thin layer of TLS to the box where you want to position the decorative tile. Sand the back of the tile with 220-grit sandpaper and position it on the box. Bake.

finishing the box

If finish sanding is needed, use 400- and 600-grit sandpaper. If a satin finish is desired, buff the piece with a lint-free cloth. If a high shine is desired, continue sanding with 800-, 1000-, and 1500-grit wet-dry sandpaper, then polish on a buffing machine.

the rectangular box:

making the lining

1 Place a patterned, solid, or textured sheet on a flat, texture-free baking sheet of metal or heavy glass. Roll the sheet lightly with an acrylic rod so it adheres to the baking sheet.

2 Measure and score two 2 x 2 $\frac{1}{2}$ in. (5 x 6cm) rectangles and two 2 x 3 $\frac{1}{2}$ in. (5 x 8.6cm) rectangles from the sheet, taking care not to mar the pattern. Slice away the excess clay and remove it from the baking sheet. Bake according to the manufacturer's directions.

3 When the pieces cool, slice them apart completely. Sand the four edges of each box side with 220-grit sandpaper, and also sand the inside edges of the two long sides where the short sides will abut. Paint the edges with TLS and position a short box side between the ends of each long side. When you have squared the four sides, secure them with masking tape. Bake.

4 When the box sides are cool,

materials

- 4-5 2 oz. Pkgs. of Premo polymer clay in 2 or more colors
- Transparent Liquid Sculpey
- Pearl-Ex Pigments by Jacquard
- Cardstock
- Masking tape
- Wet/dry sandpaper, 220-, 400-, and 600-grit

Tools: pasta machine, acrylic rod, NuBlade or tissue blade, baking sheet, paint brush

Optional: texturing sheets, beads, charms, or small pieces of beadwork, 800-, 1000-, and 1500-grit wet/dry sandpaper, buffing machine

remove the masking tape and sand off any sticky residue with 220-grit sandpaper. Sand the bottom edge of the box as well.

5 Follow the directions for "Making the legs" above. Instead of making oval wedges, flatten a 1 $\frac{1}{2}$ -in.- (3.8cm) diameter ball of clay into a disc and slice it into 4 equal wedges. Position a wedge at the each corner of the box.

adding decorative veneer

Follow the directions for "Adding decorative veneer" above.

making the lid

Follow the directions for "making the lid" for the round box, cutting a lid template that is 1 in. larger in length and width to provide $\frac{1}{2}$ in. margin around the box walls.

adding decorative beaded tiles and finishing

Follow the directions above. •





finishedjewelry

LANI CHING, RAINBOW CUBED

SEED BEADS, ART GLASS BEADS (FIRST PLACE)

This piece represents the transitional events that occur in life. The different colors of my framework beads are metaphors for the current complex dimensions of my life. I have been collecting the seed beads for many years. They symbolize experience and stability that supports risk and growth.

I made round dotted dichroic framework beads in three layers. The inner layer is a base color; the second is thin clear dichroic glass with the coating face down; and the third consists of dots in

the base color. The square beads are single-needle right angle weave using size 13° 2-cut seed beads over Lucite cubes with the hole drilled corner to corner. I learned the technique from David Chatt (*B&B* #22).

The goal of my art is to capture my creative drive. I want to sell just enough to cover the costs of my habit so it can remain a stress-reducing activity. My husband, James A. Jones, is an accomplished beadmaker who values the time involved in experimenting with new techniques and materials. This gets me out of the every-bead-I-make-has-to-be-useful mode.



TAMAYO MIZOBE, COOL SEASIDE NECKLACE

SWAROVSKI CRYSTALS, SEED BEADS

This piece was inspired by the Japanese traditional kimono cloth pattern called *seigaiha*, which is based upon the image of blue ocean waves. *Seigaiha* typically uses two colors of navy and white, but I added light topaz and aquamarine to emphasize the coolness of the ocean.

It took about eight hours to make. I used flower motif techniques, but changed the stitches to give different impressions, depending on whether the piece is worn flat or twisted.

I forget time when beading. I feel as if I am stitching light, not beads. Choosing materials is one of many pleasures in making a piece. I feel a dignity in beads and also feel connected to the power of natural stone. Infinite combinations are possible through the material, shape, color, and concentration of light or its diffusions.

MARTHA SAYERS, CARNATION NECKPIECE

SILVER CLAY

Most of my work is based on natural forms, and this necklace began as a bouquet of carnations on Valentine's Day. I used Belicold from Rio Grande, a room temperature vulcanizing rubber compound, to make molds of the stems, buds, and flowers. I used PMC+ in the stem molds for its strength, and regular PMC for the rest. Each piece has a 0.950 silver eyelet fired in place.

Eyelets were fired in place. I made several sets of stems before I was happy with the finish and the drape of the necklace. One experiment was to cover the flower portion with nail polish so that, when patinated and the polish removed, there was a subtle contrast between petals and sepals.





JENNIFER BEZINGUE, SEA OF JAPAN
VARIOUS LARGE BEADS, ART BEAD, POLYMER CLAY, SEED BEADS

I created this necklace for the Bead Society of Greater Chicago Bead Challenge titled "Everything Old Is New Again." The only rule was that 50 percent of the piece be made of beads.

I first assembled the larger pieces: the green recycled-glass beads (old to new material), cloisonné beads from a broken necklace (old to new design), a spindle whorl (old to new use), a 50-yen coin, a large Bali silver bead, and the Ghost Cow glass centerpiece bead. Next, I made the faux

scrimshaw polymer clay tusk with my favorite Japanese woodblock.

I was concerned the weight of the necklace would not be properly supported by bead thread, so I first strung the large beads on beading wire with seed bead spacers. I also was concerned about keeping the clasp centered at the back, so I borrowed a design element from a Diane Fitzgerald necklace I admired and placed the clasp at the side.

I began freeform gourd (peyote) stitch with several rows around the entire necklace, then finished each section individually. The faux scrimshaw tusk is trapped in the beadwork, not strung.



ANNA KARENA TOLLIN, VESSELAGE

LAMPWORKED VESSEL, SEED BEADS, ACCENT BEADS, CRYSTALS, STONES, PEARLS, SILVER
An earthy, textured vessel by lampwork artist Annemarie Herrlich inspired this piece and directed my color palette.

I love freeform peyote work because there are no limits or rules; but I wasn't interested in finishing the whole neckpiece in freeform peyote, so I simply strung the other side, which turned out to be a better solution than my original idea.

I began beading three years ago, and it seems to be the perfect marriage of my passions for color, painting, sewing, and glass. I believe I have finally found my medium and can start fine-tuning my direction. The pursuit of my art has given me wings to leave my corporate job, where I was absolutely miserable, and to work in a bead store, where I am very happy. I see art everywhere I go and hope to capture it in my beadwork.

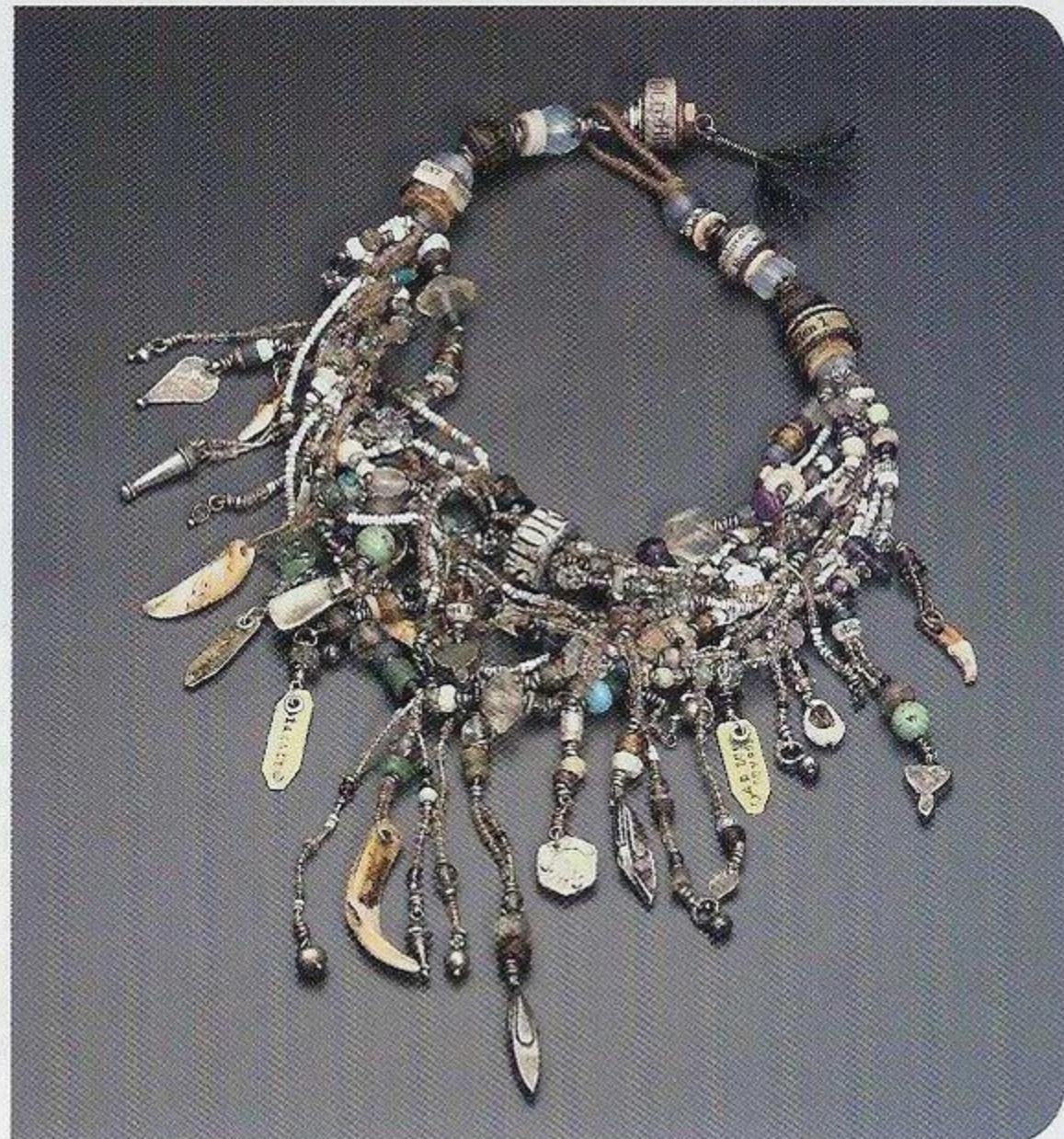
**SUSAN LENART KAZMER,
ANCIENT POETRY NECKLACE**
ACCENT BEADS, FOUND OBJECTS,
STERLING SILVER

This piece is designed to be fluid in its movement, a waterfall of poetry and historical objects, as I view water as the force that binds all countries and cultures.

I gathered and created elements to represent the origins of many cultures, inscribing the brass tags with Latin. Also included are ancient animal teeth, once worn to gain the powerful attributes of the animal; cowry shell, originally used as money; and other silver talismans from around the world.

In a technique called multi-layer weave, I braid together large beads with strands of seed beads.

The greatest challenge was that the necklace was continually pulled off center when I attached the hanging strands. I created counterbalances by placing another strand in opposition and continually checked the balance after each addition.





SUSAN LENART KAZMER, ANCIENT DREAMS
ACCENT BEADS, SEED BEADS, FOUND
OBJECTS, FIBER AND METAL
(THIRD PLACE-TIE)

With *Ancient Dreams*, I married various colors to create a dream-like quality, something that is shapeless and unidentifiable yet comprised of powerful objects and symbols. This piece

was in my dreams, and it reminds me that we must follow our dreams to stay on track and remain balanced.

I enjoy using many seed beads combined with large beads to give depth without weight. If a centerpiece is heavy, I use another heavy object at the closure to balance and redistribute the weight.



JANET FARRIS, TREASURE NECKLACE
CONSO THREAD, VARIETY OF STONE, METAL,
GLASS, AND POLYMER CLAY BEADS
It is hard to pinpoint the particular inspiration
for this necklace. As a polymer clay artist, I
had been collecting samples of turquoise,
coral, amber, etc. as inspiration for faux
techniques. A *Bead&Button* article on
finger weaving by Robin Atkins (*B&B* #11)
and a class by my friend C.R. Radding on
bracelets led to the creation of this necklace
(see article, p. 88). It is a tribute to
humankind's joy in embellishing the body
with jewelry. I wanted to create a lush
collection of the natural "jewels" of the earth.

I create jewelry to sell, but this necklace
was just for me. I worked on it off and on for
about two weeks. The necklace turned out as I
envisioned it, but it is heavy. I am now
working on necklaces that include polymer
clay and PMC to decrease the weight.

DIANE HYDE, PINK CASCADE
SEED BEADS, PEARLS, PRESSED GLASS,
CRYSTALS

This piece was inspired by reversible peyote-stitched flower earrings by Georgia McMillan (*B&B* #42) and by a book about Miriam Haskell and her jewelry designs, which included a necklace with a cluster of flowers set at an asymmetrical angle.

I created most of the many flowers separately based on Georgia's pattern and built others on mesh domes with either masses of loops or strands of beads.

The base is a large brass tube with carefully drilled holes for the necklace strands. I sewed the flower pieces to a strip of Ultrasuede that I glued onto the tube. The greatest challenge was color blending, a constant theme in my work. I wanted the blending to be subtle yet dramatic.



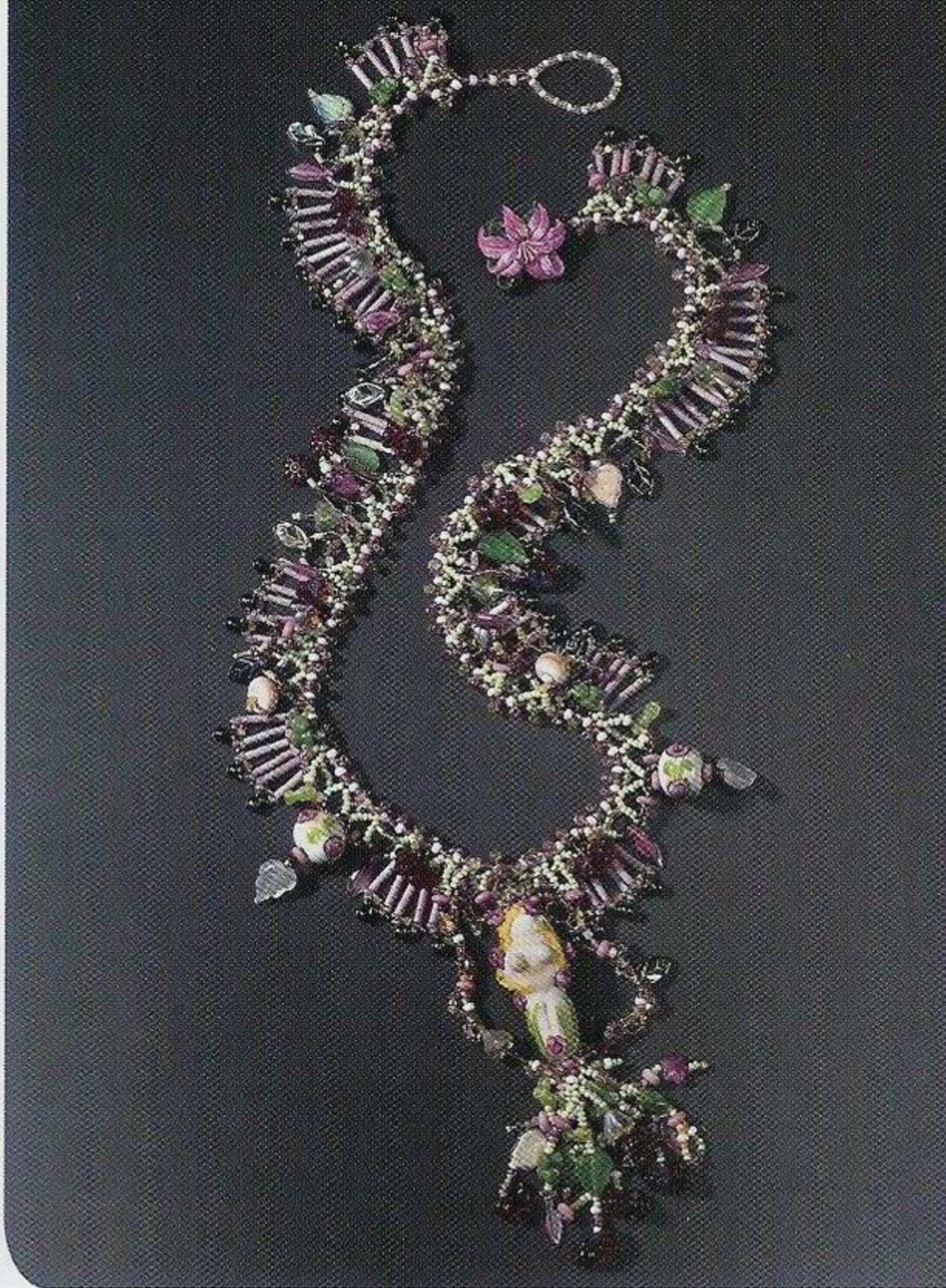


**ALICIA S. KAWANO OH, A PELE PELE
[LAVA FLOW]**
PORCELAIN CLAY, CORD

A pele pele was inspired by the pit-fired beads. Pit-firing creates a unique pattern that reminds me of flowing lava. It gives the piece a sense of motion as the eye moves along the flowing lines and changing pattern of the beads. No glaze is applied — the colors come from the combustibles used in the firing:

sawdust, driftwood, seaweed, keawe branches (hardwood), and copper carbonate. The piece is macramé using cotton/nylon cord.

I have been a “beader” for more than five years. My interest in beading began with needlepoint. Then I was inspired to learn Helen Banes’ fiber and beadweaving technique. That made me want to make my own components — including raku beads. Beading has opened up an entire world for me.



SUSAN LENART KAZMER, SCHOLAR BRACELET

ACCENT BEADS, FOUND OBJECTS
STERLING SILVER

This piece – symbolic of enlightenment, growth and moving in a new direction – emerged as I prepared to reenter my field as a professional. Equipped with miniature books, clock parts, light bulbs, and a graduation tassel, I was ready.

I combined sterling silver sheet metal with found objects to create charms or talismans. I use cold joins rather than soldering, because of the problem-solving techniques they demand. Each object required a special attachment, rivet, staple, binding or even glue.



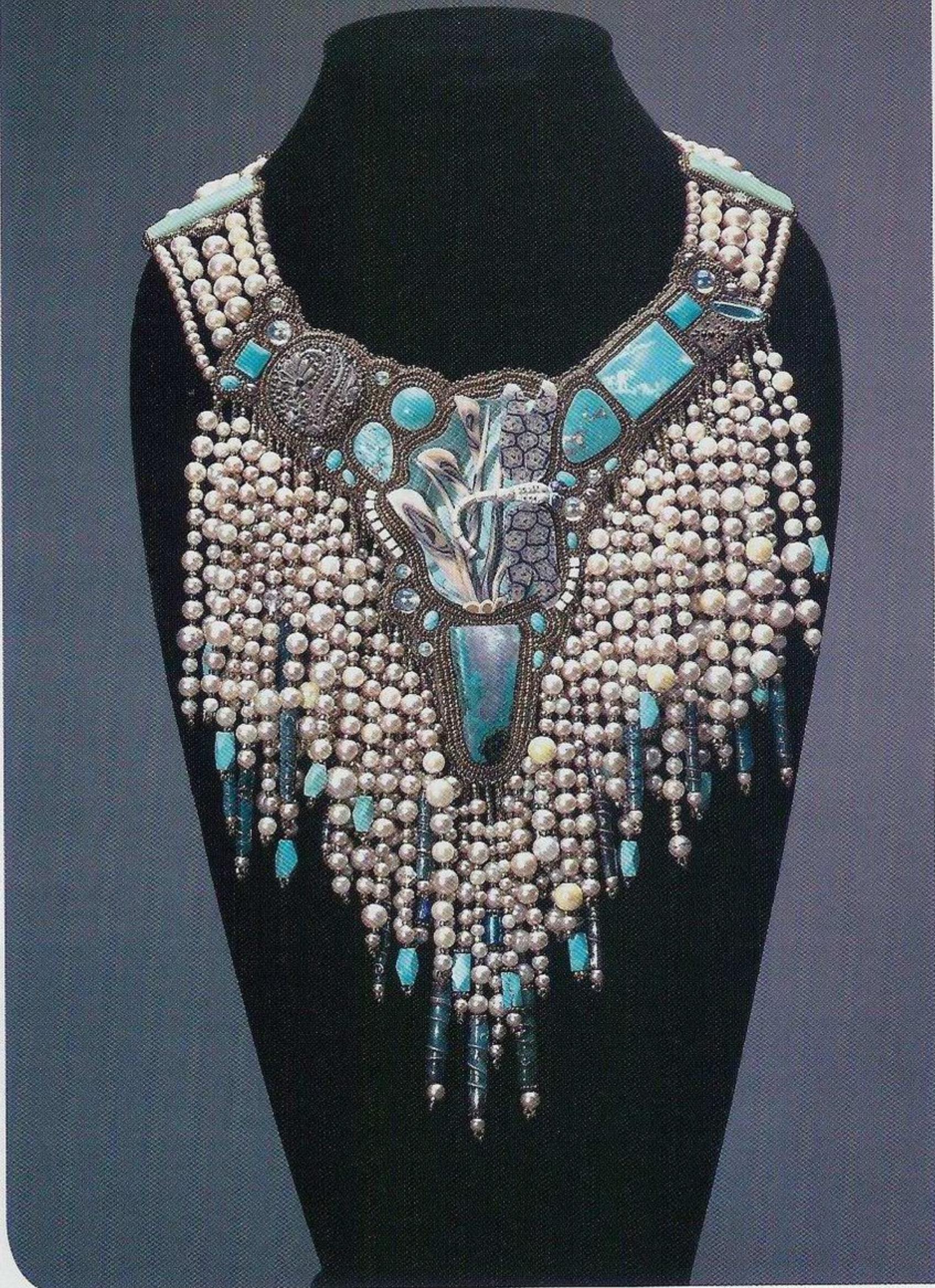
PHYLLIS DINTENFASS, SEA GODDESS NECKLACE

SEED AND ACCENT BEADS, ART GLASS BEADS

The inspiration for *Sea Goddess Necklace* was a glass mermaid bead by Dave Johnson. Because the piece represented a new color palette, it took me almost a year to shop for the beads to dress her.

The necklace is a heavily embellished combination of fringe, netting, and ladder stitches. During the months it took to collect the beads, I had time to envision how to integrate the sea goddess into her garland of flowers. I wanted the whole piece to appear light and airy and be a self-contained, joyful fantasy world.

I love the infinite variety of bead combinations, textures, and techniques, as well as the continuous stream of new ideas. I cannot think of anything I'd rather do with my imagination, my hands, and my time.



HEIDI F. KUMMLI, PEARL JAM

TURQUOISE, POLYMER CLAY, BUTTONS, OLD JEWELRY PIECES, SEED BEADS, ULTRASUEDE
My inspiration for this piece was its centerpiece made by polymer clay artist Janis Holler, my sister-in-law. I first glued her polymer clay dragonfly, turquoise stones, and antique buttons onto Ultrasuede and embroidered around them with size 15° seed beads (see article, p. 84). The fun was in taking apart old jewelry and using those elements to fringe and

complete the necklace. The greatest challenge was getting the piece to fit around the neck properly. A friend made me a *papier-mâché* bust form, which helped. The piece took nearly 30 hours to complete.

As a child, I used whatever I could find to make jewelry – pinecones, bottle caps, whatever. My great-grandmother was a Chippewa and did beadwork for vaudeville. I feel as though I inherited her talent.



HEIDI F. KUMMLI, SOLSTICE

ART GLASS BEAD, SEED BEADS, BUGLE BEADS, STONES, WOOD (THIRD PLACE-TIE)

Bruce St. John Maher's glass beads with mountains were my inspiration. I live in the mountains, at 9,000 feet (2,700m), and just looking out my windows inspires me every day.

I first glued the bead and cabochons onto Ultrasuede. Some faustite turquoise I found at a gem show beautifully matched the cabochons. I embroidered with Japanese 15°s and Japanese cylinder beads, then added the turquoise and bone to the top. With the embroidery complete, I enjoyed the fun of trim and finish work. This piece took nearly 30 hours to complete.

MARY HICKLIN, TITI MONKEY NECKLACE TAGUA NUT CARVED BEAD, AGATES, SEED BEADS, STERLING SILVER

Several years ago, I purchased some beautiful large, thin, swirled, cream and brown agates, cut as reproductions of ancient beads. While struggling to figure out how to use Giovany's hand-carved titi monkey, I realized his colors perfectly matched one of the agates. The only problem was how to bring the agate and monkey happily together.

I made a sterling armature, which holds the agate and shapes the tree limbs. The lower tree branches are wrapped with a gourd-stitched bead soup and embellished with ruffled gourd-stitched (peyote) leaves. I strung simple strands and embellished with more leaves to form the necklace.





MASAMI SATO, M'S NECKLACE
SEED BEADS, CRYSTALS (SECOND PLACE)

I began this necklace intending to make something else, but I overdid it. I didn't want to stop midway or undo it, so instead I created a design with the "mistake." I liked the new design so much that I could hardly recall my original idea. As I worked on the piece, I thought of a Renoir painting depicting ladies enjoying afternoon tea. I completed the work thinking things like, "For this lady, the clasp should be in front," and, "For that lady, a magnetic clasp would be easier."

It took two weeks to finish *M's Necklace*. I took care to make the finished work appear at once loose and neat. The greatest difficulty was to make size 16° seed beads strong enough for use. I used netting for the necklace and peyote stitch for the clasp.

**VICKIE LYNN JOHNSON,
MEXICAN BIRDWOMAN**
SEED BEADS, BUGLES, ACCENT BEADS AND
FINDINGS, BUTTON

I have been making a series of pins and necklaces of female figures based on a loosely interpreted goddess and angel theme. I found a beautiful button that looked like a piece of Mexican pottery and set it in the face area of this figure. The rest just fell into place. When I placed the bird on top, *Birdwoman* was born.

I use many stitches in my work, but mostly improvise. I sew onto a piece of felt backing because it is soft and can be stretched and bunched up as needed.

Usually, I collect all the different colors of beads, parts, and felts that will go into a piece in a plastic bag. Then, when I sit down to bead, I have everything at hand. I also do a loose sketch of the design but rarely follow it.





BARBARA MCLEAN, CONFETTI NECKLACE
JAPANESE CYLINDER BEADS, METAL FINDINGS
BY VALERIE HECTOR

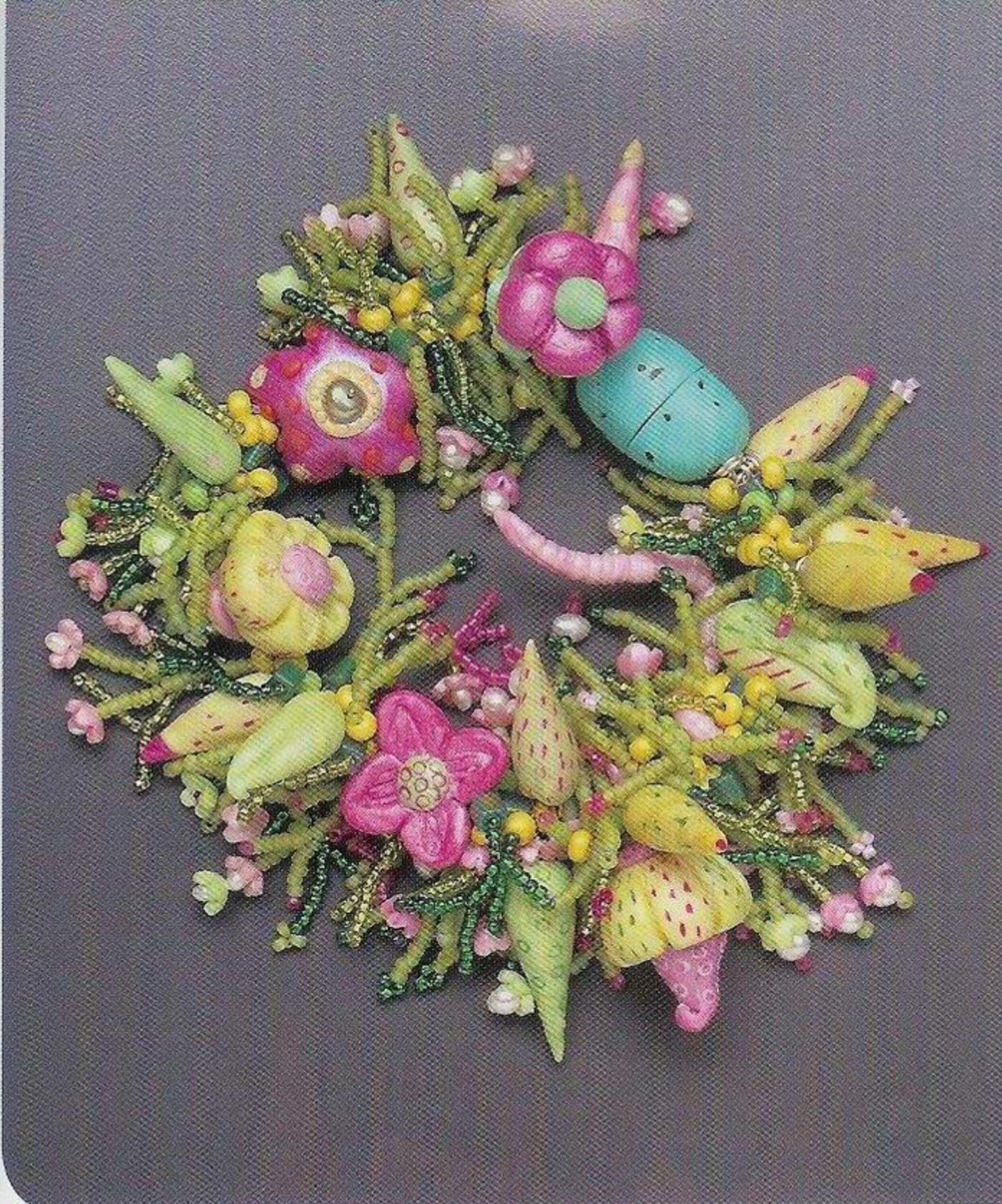


AMY MICKELSON, OH MY CHARTREUSE
SEED BEADS, METAL ACCENT BEADS, PRESSED
GLASS BEADS

Color is always the inspiration for my work. I look for interesting color combinations in everything I see – from nature to magazine advertisements. I usually buy beads for the color with no particular project in mind. I like making and embellishing beaded beads. These are created with a netting stitch around a lightweight plastic or wood bead. When I

found the bright chartreuse lentils, I wanted to create something bright and fun, but the piece didn't come together until I located the glass cubes I had purchased a year or two earlier.

I have been beading on and off since childhood and have been creating jewelry seriously since the mid '90s. Because of my love for beads, I chose to leave an environmental science career to create and sell jewelry and work for a bead and jewelry wholesale supplier.



**WENDY WALLIN MALINOW, WET GRASS
POLYMER CLAY, SEED BEADS**

The inspiration for this piece came during a gray, rainy day in Portland, as I was wishing for some color outside my studio windows. I wanted to cheer myself, so I designed a piece that embodied spring.

I used a basic fringing technique for the grass. The flowers, stem ends, worm, and leaves are polymer. I mixed the colored clay with pearlized clay to look like flowers covered with dew. Color accents on the flowers are inlaid polymer. I carve out designs in my baked beads with a linoleum cutter and then fill with raw polymer of a contrasting color and rebake. Then I buff the flower beads to get a pearly shine. The clasp is a polymer robin's egg with a magnetic clasp buried inside.

I have pursued artistic paths all my life, drawing as soon as I could hold a pencil. I discovered the potential of polymer clay through Pier Voulkos, Tory Hughes, and Cynthia Toops. Many others continue to inspire me, as I find the beading and polymer communities generous and inspirational. They have enriched the pursuit of my art so that it feeds my soul every day.

**ERICA KLINE, COCOONS
WIRE**

Cocoons is a necklace of wire-crochet beads.

My inspiration for this work, and anything creative that I do, is everywhere. I voraciously read bead and jewelry-making magazines and craft magazines, and I surf the web constantly for anything related to art. When I see something I like, I cut it out or print it and paste it into my inspiration journal. When I feel myself getting into a rut, I page through the journal until I feel my creative juices stirring. I try to analyze why I like something – is it the colors, the textures, the symbolism?

I've been making wire crochet bracelets for a while and wanted to see what else I could do with the technique. I used 28-gauge silver and coated-copper wire and crocheted in the round with increases and decreases to make these beads (see article, p. 86).



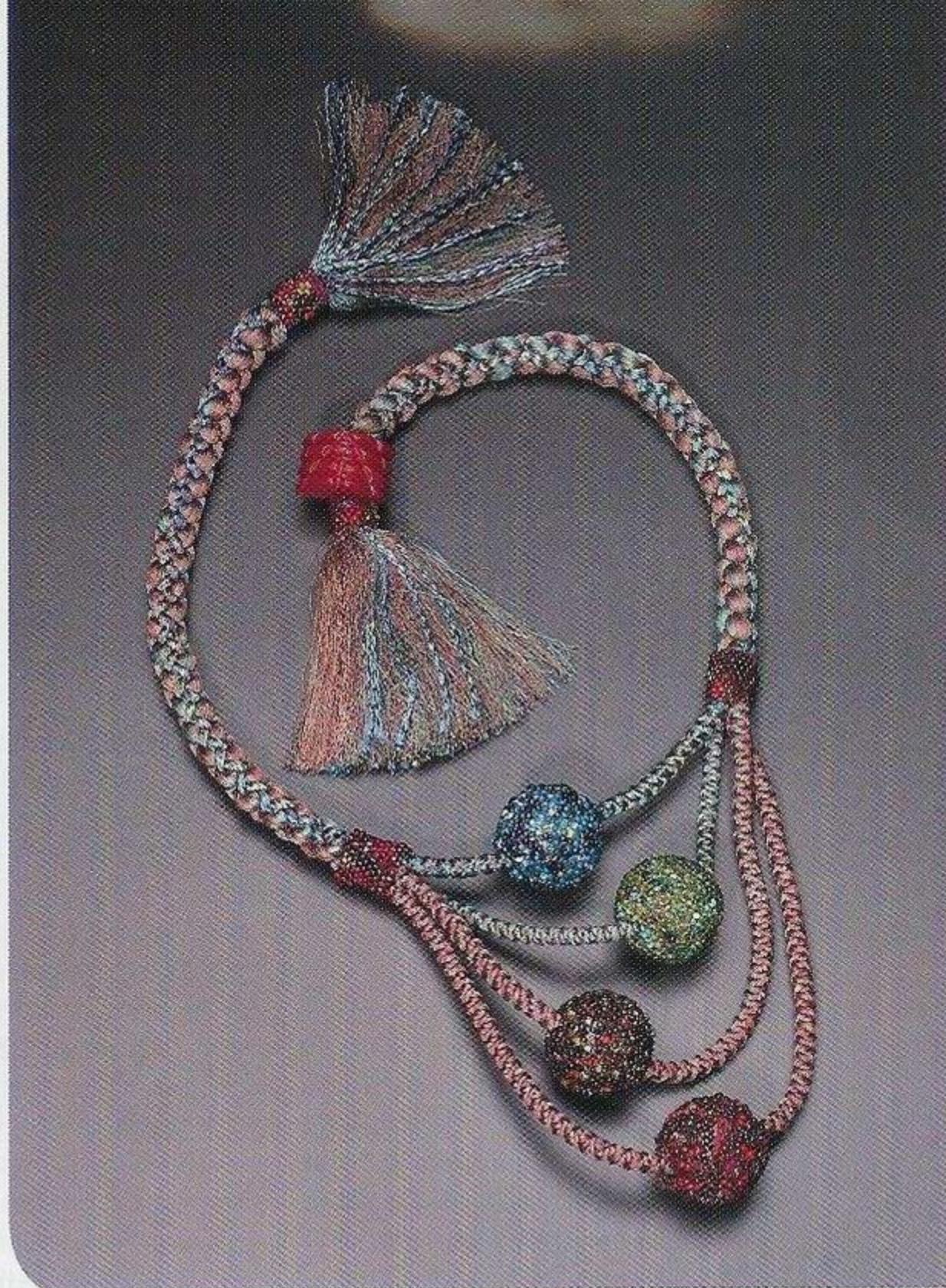
WENDY WALLIN MALINOW, I WANT CANDY

SILVER CLAY, POLYMER CLAY, SILVER WIRE
The inspiration for this piece is my craving for candy all hours of the day. I also wanted to do a mixed media piece, combining silver with Precious Metal Clay and polymer – my two favorite media. My goal was to make a necklace that worked well visually and looked edible, allowing for vicarious calories.

This piece involves a variety of techniques. The pendant is PMC, with polymer inlay similar to a cloisonné technique. I carved a pad of polymer clay, baked it, and then pressed the PMC into it to create a raised

pattern. I fired the piece, then sanded and polished it. Then, I put polymer in the recesses and baked at 275° F. I prefer polymer to enamel because I can control the color, and it is flexible and strong. The word beads are hollow PMC filled with resin, and the "Lifesaver" candies are polymer made with a mold from an actual candy. I twisted and rolled polymer snakes for the candy canes, and I inlaid the polymer tooth with silver leaf. Chuck Domitrovich fabricated the sterling clasp, and I filled its cavity with a polymer "M&M."





GIOVANNA IMPERIA, FALL IN ROME

SILK, SEED BEADS

As I was dyeing the silk used in this piece, the colors recalled the fall shades from my childhood in Rome.

I beaded the four central beads with right-angle weave and constructed the necklace using the ancient Japanese braiding technique of *kumihimo*, working on a stand called *kakudai*. The necklace is a single braid that is split into four (one per bead), and rejoined into a single braid. The greatest challenge was figuring out how to split the braid in a way that would allow the beads to hang in a vertical row beneath each other. I started the necklace in the middle with the four separate braids. Dealing with different lengths made the process challenging.

I learned beading as a teen in Rome, making daisy chains and other simple necklaces for friends. I did not pick up a needle or a bead again until seven years ago, when I found Carol Wilcox Wells' book and relearned peyote. I took a workshop with David Chatt and became hooked on right-angle weave. Those two techniques remain my favorites.

ANNA KARENA TOLLIN, MESA ON THE HORIZON

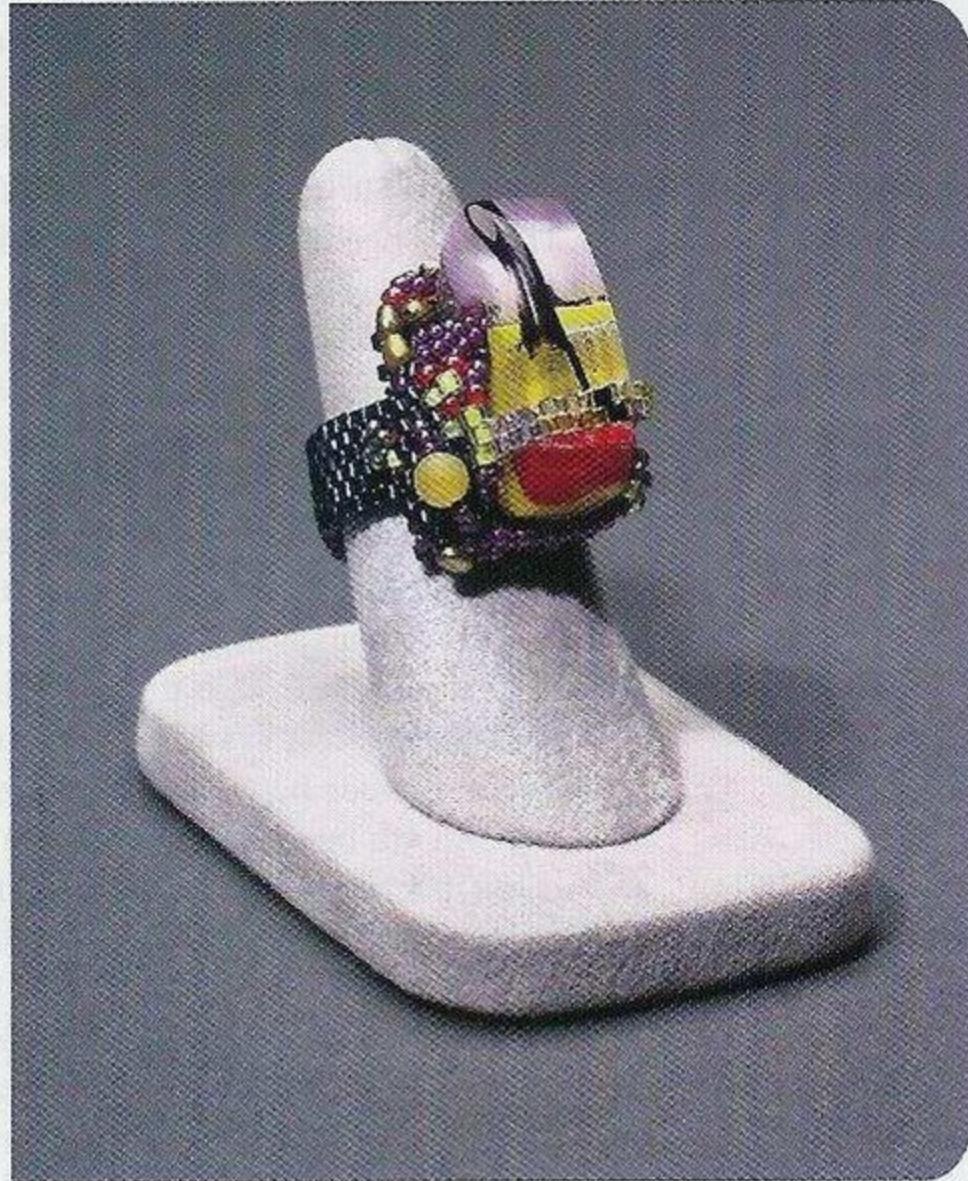
FUSED GLASS BEAD, SEED BEADS, ACCENT BEADS, JAPANESE CYLINDER BEADS

This piece was inspired by my desire to make a unique ring using fused glass by Malcolm Poteck. I chose the piece because of its hole.

I mainly used peyote stitch, although the fused glass bead has a small spiral rope through the hole. The spiral seemed the best choice to fill the space and provide security. I

knew this would be a high-profile piece, so making the focal bead secure was a primary concern. Part of the fun was in making a ring out of something others would not have used.

As for inspiration, the beads inspire me. I try to remain open to the creative process and allow its twists and turns to take me where I need to go.





Beaded bezels

Learn to bead a bezel around three different cabochon shapes

by Heidi F. Kummler

When incorporating cabochons in beaded jewelry, I always let the shape and height of the cab determine the bezeling technique. The cab or combination of cabs becomes the focal point of the jewelry, so the bezeling showcases the cab as well as securing it to the Ultrasuede. The directions that follow are just a starting point; combine the different techniques and experiment as you go. For a more intricate piece with multiple cab shapes adhered to a single piece of Ultrasuede, the process is still the same — work one cab at a time.

stepbystep

There are no gram weights for the beads listed in "Materials" because the amount of beads needed will depend on the size of the cabochon and the overall beading design.

high-dome bezel

1 Glue the cabochon to a piece of Ultrasuede. While the glue is wet, use a toothpick to remove the excess glue that has seeped out around the sides of the cab. Allow the glue to dry.

2 Thread a needle with a 3-ft. (.9cm) length of thread and tie a knot at the end. Sew up through the back of the suede and bring the needle as close to the side of the cab as possible.

3 String 6 cylinder beads and position them along the cab's edge. Stitch through the suede to the back and sew up through the suede between the 3rd and 4th beads strung. Working in a clockwise direction go through the last 3 beads (**figure 1**). Continue until you have stitched a complete circle of beads around the edge of the cab (**photo a**).

4 Reinforce the row by

passing the needle back through the beads and pull them snug against the sides of the cab. Each bead should lie flat on the suede.

5 Start the 2nd row above the first, working the row up the side of the cab. String 3 beads, skip 2 beads on the 1st row, and go through the next bead (**figure 2** and **photo b**). Repeat around the cab.

6 Position the needle so the thread exits a middle bead of a 3-bead set. For the 3rd row, string 3 beads and go through the middle bead of the next 3-bead set on row 2 (**figure 3** and **photo c**). Repeat around the cab.

Reinforce the row with a second thread pass and pull the beads snug against the cab. Depending on the dome of the cab, you may want to add another row or two. Add to or decrease the number of beads added in each stitch of additional rows to fit the

shape of the cab.

7 Weave the needle through the rows of beads to the back of the suede and knot the thread. If your

materials

high-dome bezel

- Japanese cylinder beads, 5 colors

clear cabochon bezel

- Japanese cylinder beads, 2 colors

simple bezel

- Seed beads, size 15°
 - Aluminum foil
 - Clear cabochon
- simple bezel**
• Seed beads, size 15°
• Cabochon (polymer cab, above to the left, by Janis Holler of Loco Lobo, 970-532-3982)

all bezels

- Ultrasuede or leather
- E6000 glue
- Nymo B
- Beeswax
- Beading needles, #12

thread is getting short, trim it and start a new thread.

8 Follow step 3 to add rows around row 1. For these rows, string 8 beads at a time and come up between the 4th and 5th bead.

9 On the last row, bring the needle through to the back of the suede and knot and trim the thread. Trim the suede close to the outside row of beads but be careful not to cut the threads.

clear cabochon bezel

1 Glue the cab to the foil. Use enough glue so it seeps out the sides of the cab.

Don't clean up the excess glue. Allow the glue to dry for about 30 minutes. Trim the foil with scissors as close to the cab as possible. The glue should be strong enough to hold but soft enough to cut. The foil will allow the true color of the cab to shine through instead of the color of the suede backing.

2 Follow steps 1-4 for the previous cab.

3 Add additional rows around the outside of row 1 following step 8 for the previous cab. **Photo d** shows 3 rows around the outside of the cab. I used Japanese cylinder beads for rows 1-2 and 15° seed beads for row 3.

4 Check the length of your thread. If it is getting short, end it and start a new thread. Position the needle so it exits a bead in row 1. String five 15°s skip 2 or 3 beads on row 1 and go through the next bead (**photo d**). The number of beads skipped will depend on the curve of your cab. You may need to space the 15°s farther apart around tight curves so the beads don't bunch up. Continue until you have a complete row around the cab above row 1 (**photo e**).



5 Position the needle so it exits the middle or 3rd bead of a 5-bead set from step 4.

6 String three 15°s and go through the middle bead of the next 5-bead set (**photo f**). Continue around the cab adding 3 beads between every 5-bead set. Retrace the thread path of the beads just added and pull the beads snug against the cab.

7 Bring the needle down the beadwork and end on the wrong side. Trim the suede.

simple bezel

1 Follow steps 1-4 for the "High-dome bezel" using 15° seed beads instead of cylinder beads. In step 3 string eight 15°s and come up between the 4th and 5th bead.

2 Add a second row around the outside of row 1.

3 Position the needle so it exits a seed bead on row 2. String five 15°s, skip 3 beads on row 2, and go through the next bead (**photo g**). Repeat around the outside of row 2.

4 To tack the center bead of each 5-bead set to the suede, position the needle so it exits the 3rd (middle) bead of a

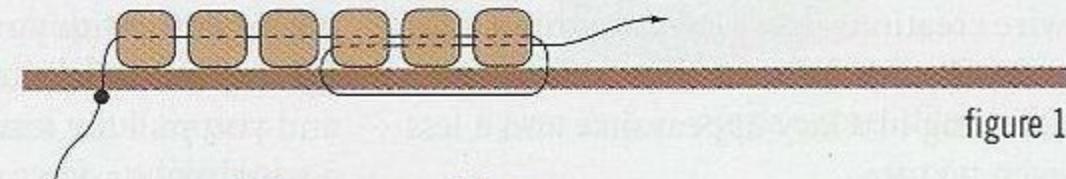


figure 1

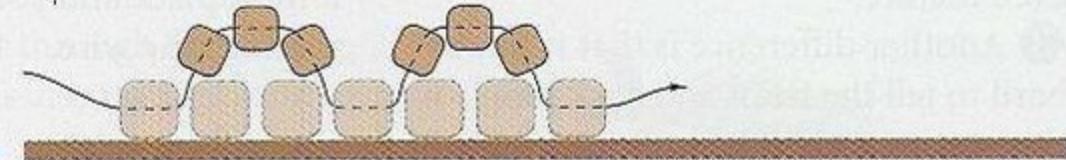


figure 2

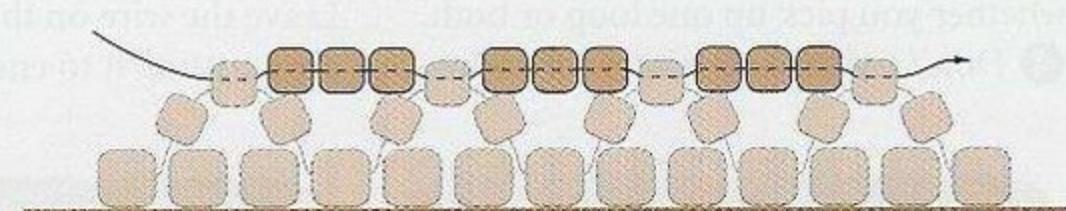


figure 3

5-bead set. Sew through the suede as close to the middle bead as possible (**photo h**). Bring the needle up through the suede close to the next middle bead. Sew through the middle bead and back through the suede as close

to the side of the bead as possible. Repeat around row 3.

5 You can continue adding rows or follow step 9 for the "High dome bezel" to end the thread and trim the suede. •

Cocoons

Crochet beads with wire by Erica Kline

My entry in Bead Dreams 2002 was called "Cocoons." It consisted of a necklace of wire crochet beads strung on a crocheted wire tube. I'd been making beaded wire crochet bracelets for some time and wanted to see what else I could do with the technique of wire crochet.

Since I often crochet in the round with yarn to make hats and purses, that's the method I turned to. For the beads, I used 28-gauge dead soft silver wire and color-coated copper wire.

wire crochet tips

- ① Get comfortable with yarn crochet before attempting to crochet with wire.
- ② Do not be discouraged when your wire creations don't look anything like yarn crochet. Wire behaves differently, resulting in a lacy appearance and a less even texture.
- ③ Another difference is that it can be hard to tell the front and back loops of the previous stitch apart. I just pick up whichever I can. It doesn't matter whether you pick up one loop or both.
- ④ Don't try this technique with wire

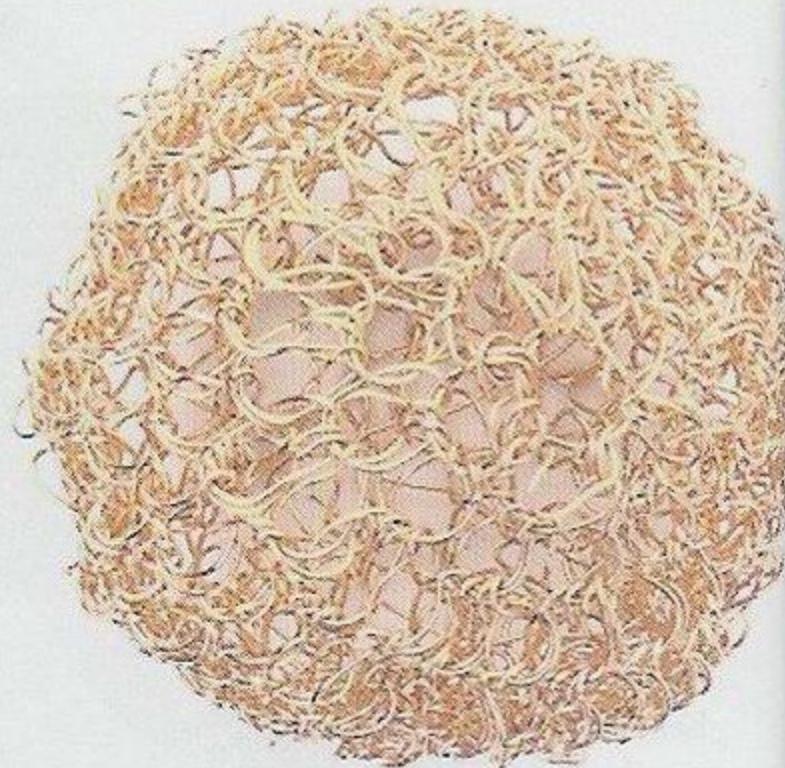
heavier than 28 gauge. It would be too hard on your hands.

⑤ I use a steel crochet hook, size 00 to 2, but the exact size of the hook doesn't matter as much as for yarn crochet because the size of the loops is determined by the stiffness of the wire and how far down the hook you pull the loop. My gauge is about 6 stitches per inch (2.5cm). Make the loops larger or smaller to change the finished size of your beads.

- ⑥ For even loops, push each loop up to the wider part of the shaft of the crochet hook as you make it (**photo a**).
- ⑦ Wire is flexible, so when you're done crocheting, you will need to shape your piece gently with your fingers.
- ⑧ Try not to let the wire kink. If it does and you pull the kink tight, there will be a weak place and you'll have to cut and reattach the wire.

stepbystep

Leave the wire on the spool as you work, only cutting it to end the piece.



spherical bead (copper bead)

Chain (ch) 3 (**figure 1, a and b**).

Round 1: Single crochet (sc) 6 (**figure 2, a and b**) in the third chain from the hook (**photo b**) – 6 stitches. Join the last stitch to the second chain with a slip stitch (**figure 3**). (*Editor's note:* We marked the slip stitch with a piece of contrast wire to keep track of the stitch count.)

Round 2: Ch 1, sc 2 in each sc of round 1 (**photo c**) – 12 stitches. Join with a slip stitch to the ch 1.

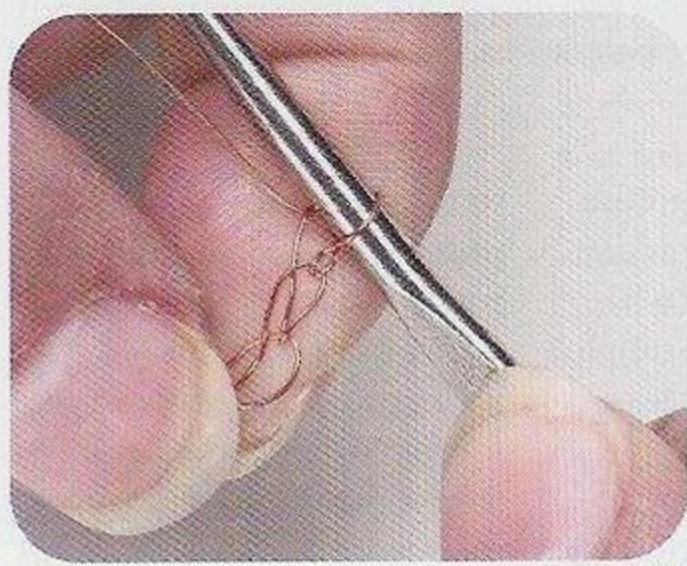
Round 3: Ch 1, *sc 2 in the first sc of round 2, sc 1 in the next sc of round 2,* repeat *-* around – 18 stitches. Join with a slip stitch to the ch 1.

Round 4: Ch 1, sc 1 in each sc – 18 stitches. Join with a slip stitch to the ch 1.

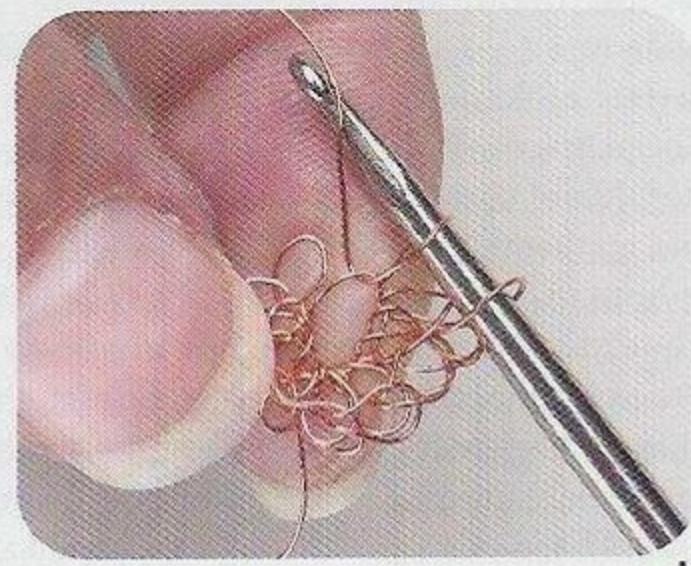
Round 5: Repeat round 4.

Round 6: Ch 1, *sc in the first sc, sc in the second sc, skip the third sc,* Repeat *-* around – 12 stitches. Join with a slip stitch to the ch 1.

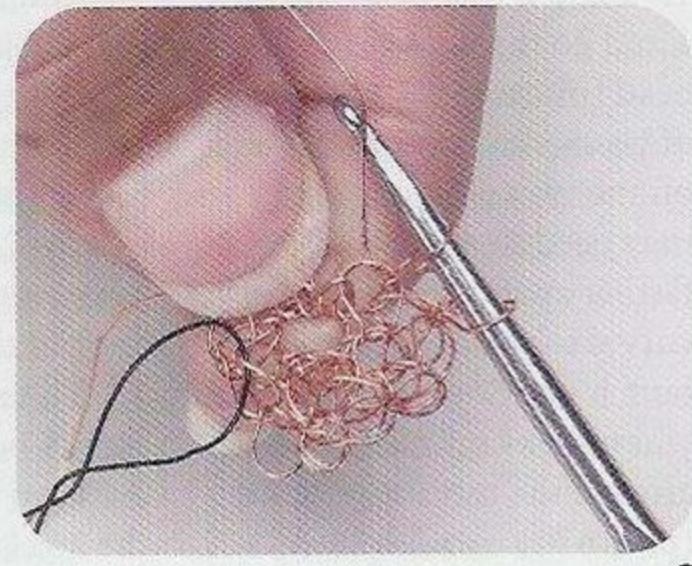
Round 7: Ch 1, *sc in the first sc, skip the second sc (**photo d**),* repeat *-* around – 6 stitches. Join with a slip



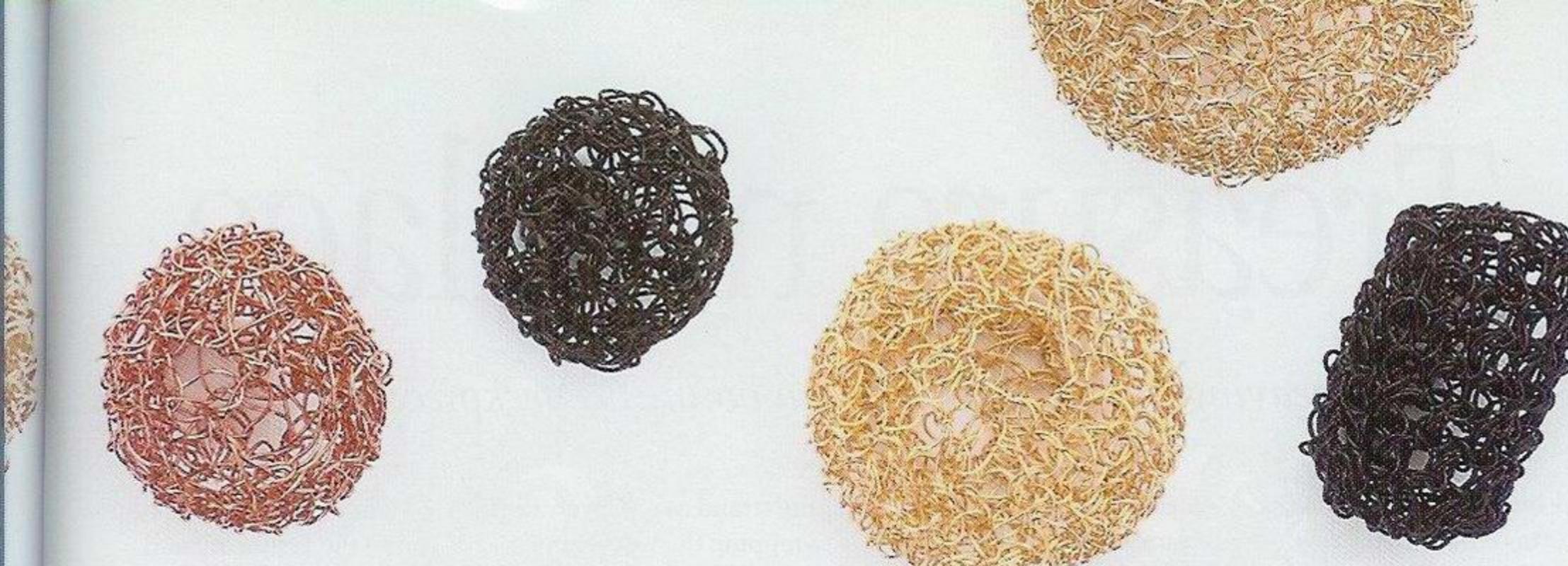
a



b



c



stitch to the ch 1.

Last round: Cut the wire about 2 in. (5cm) from the last stitch and pull the end through the loop and the remaining 6 stitches. Tighten, leaving a hole with about a $\frac{1}{4}$ -in. (6mm) diameter.

Wire tails: Weave the end in through a few stitches and fasten the wire to the last stitch by wrapping it around one of the wires (**photo e**). Cut the wire close and use pliers to smooth the end. Repeat with the starting wire tail.

other bead shapes

You can make many different bead shapes by varying the number of increases and decreases and the number of rows of even crochet.

1 For a larger spherical bead (top left), Repeat round 2 and round 7 (the first increase and last decrease rounds), and work 1-2 extra round 5s in the middle (even stitch count).

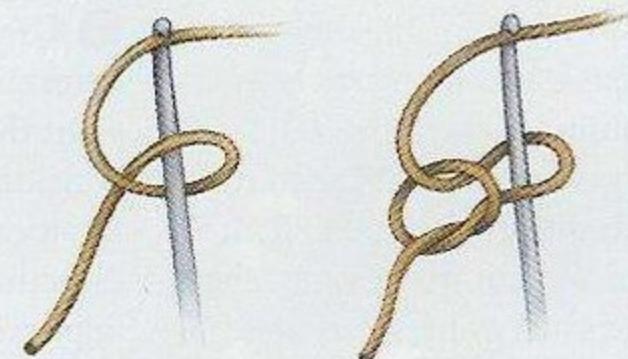
2 For a bicone (center black bead), ch 3 and work round 1. Work round 3 twice. Work round 4, then work round 6 twice. End with the last round.

3 To make a wheel-shaped bead (gold bead above), ch 3 and work 12 single crochet for round 1. Work round 2 – 24 sc. Work round 4 twice then round 6 twice and end with the last round.

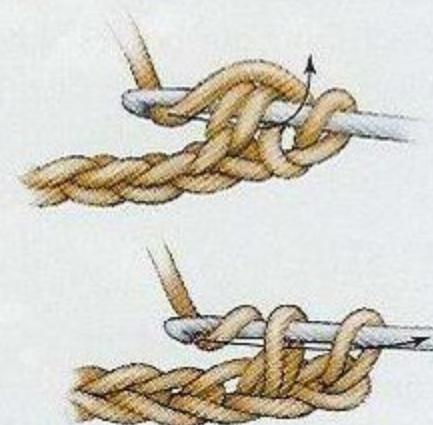
4 For a tubular bead (black bead at far right), ch 3 and work 12 sc crochet for round 1. Work round 4 four times. Then work round 6 and end with the last round.

finishing touches

When you've finished crocheting, your beads will look a bit lumpy. To make them nice and round with smooth sides and sharp edges (for the wheels and tubes), push the eraser end of a pencil or the blunt end of a chop stick through the hole into the bead and gently smooth the wire against your fingers (**photo f**). Try not to catch individual loops of wire. Repeat through the other hole of the bead. This also enlarges and evens the holes. •



figures 1a & b – chain stitch



figures 2a & b – single crochet stitch

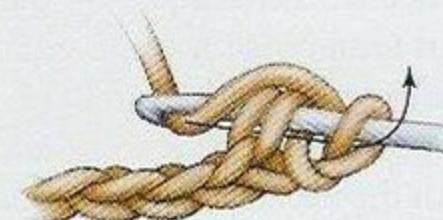
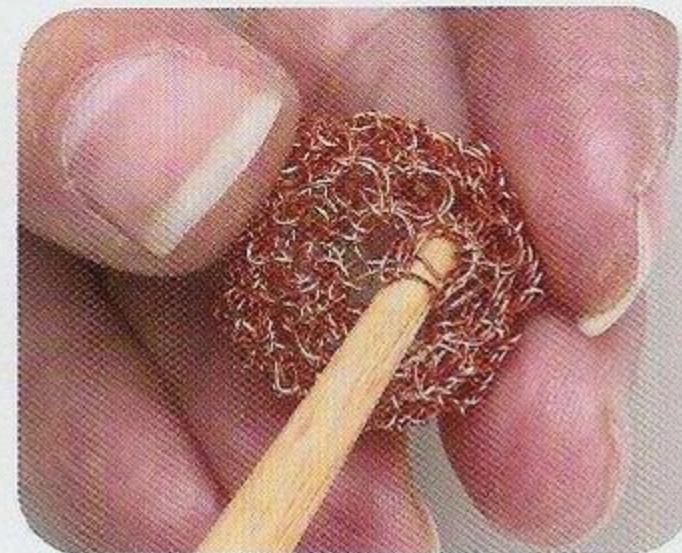
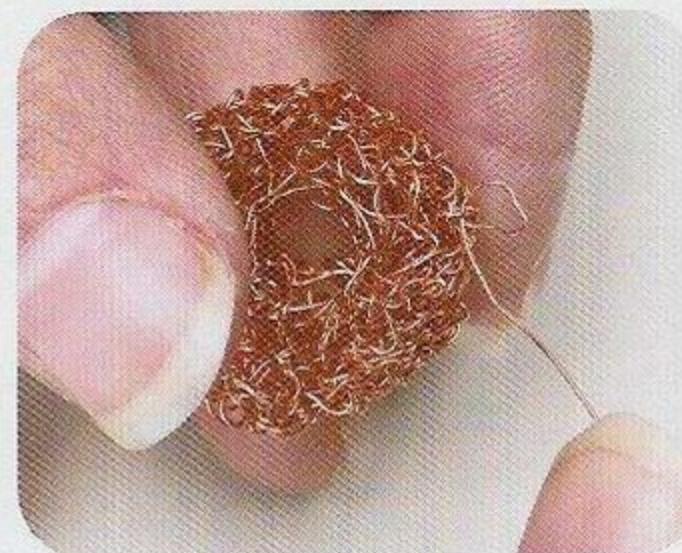
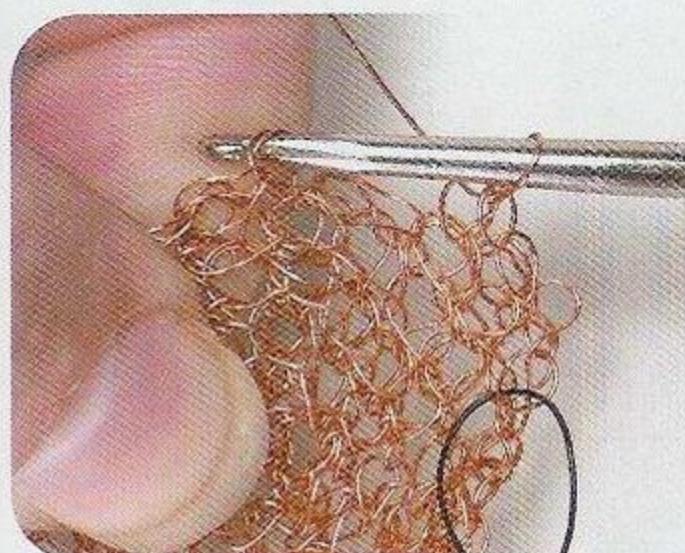


figure 3 – slip stitch



Treasure necklace

Use a simple weaving technique to create a bountiful neckpiece

by Janet Farris

The inspiration for my Bead Dreams entry necklace (p. 73 and cover) came from several sources. As a polymer clay artist, I had been collecting coral, turquoise, amber, and bone beads to serve as inspiration for faux techniques. I read an article by Robin Atkins in *B&B* #11 on finger weaving and then took a class by my friend C.R. Radding on fringed bracelets. The synergy between these two inspired me. I set out to make a necklace that would pay homage to the human joy of embellishing our bodies with jewelry (and sometimes nothing but jewelry).

step by step

After choosing a large bead for the centerpiece and a button or bead for the clasp, I assemble a selection of coordinating seed and accent beads (more than I can possibly use) and divide the assortment into two equal portions, one for each side of the necklace. I make the button and loop clasp first and then weave toward the center on both

sides simultaneously. This ensures a balanced composition. I don't make the sides exactly symmetrical, but keep them proportional.

making the clasp ends

- 1 Use a tape measure to determine how long you want the necklace to be, considering where you'd like the focal bead to fall. These directions create a necklace approximately 24-25 in. (61-64cm) long.
- 2 Place a Foamcore board on your work table. Put a heavy weight (I use a bench block) on the back of the board to keep it stable.
- 3 Cut seven 5-yd. (4.5m) lengths of Conso. Dip the ends of each cord in Fray Check to prevent fraying and provide a self-needle.
- 4 Gather the cords together with their ends even and find the center. Tie a loose overhand knot (**figure 1**) 3-4 in. (8-10cm) from the center and pin the knot to the Foamcore with a T-pin. Put the shorter strand ends aside.
- 5 Divide the long strands into two bundles of 3 with

one strand as a weaver. Begin wrapping the weaver in a tight figure-8 around the two cord bundles next to the knot. The woven section will form a flat ribbon with a channel down the middle (**photo a**).

- 6 Continue wrapping until the woven section is long enough to form a loop through which the clasp bead or button will fit. Unpin the cords from the board, untie the overhand knot, and bend the woven section into a loop (**photo b**). Select another strand to be the weaver and begin wrapping around the larger cord bundles (7 on one side and 6 on the other) to form the button loop (**photo c**). Continue wrapping for 1 in. (2.5cm) to secure the connection. Put this side of the necklace aside.
- 7 Repeat step 3. With the cord ends even, string the clasp bead or button over as many of the seven cords as possible, centering it. Keep the cords that don't fit through the bead or button in the bundle and all cord ends even.

- 8 Pin the clasp bead or button to the Foamcore and repeat step 5 to weave for approximately $\frac{1}{2}$ in. (1.3cm) on each side of the bead or button. Bring both sides together, as in step 6, and weave for about 1 in.

adding bead fringes

Start with smaller beads and gradually increase the size of the beads and the length of the fringes. When the weaver cord gets significantly shorter than the others, incorporate it back into the bundle and use another cord as the weaver.

- 1 Pin both sides of the necklace to the Foamcore. Work one side for 1-2 in. (2.5-5cm) and switch to the other side, assessing how the sides look in relation to each other as you weave.
- 2 To begin adding beads, select a cord from a bundle and string a size 8° or 11° seed bead, an accent bead, and another seed bead,

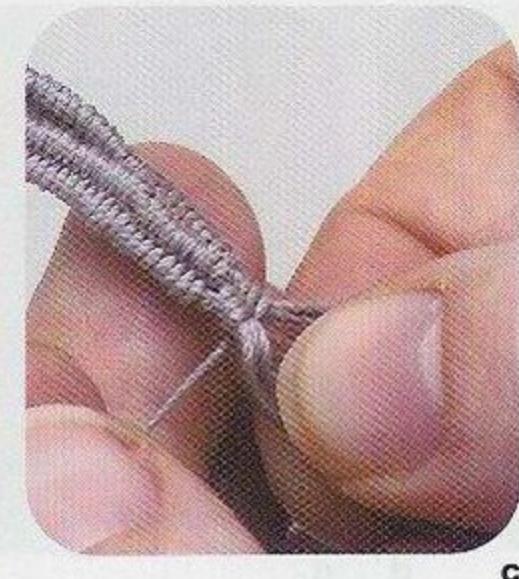
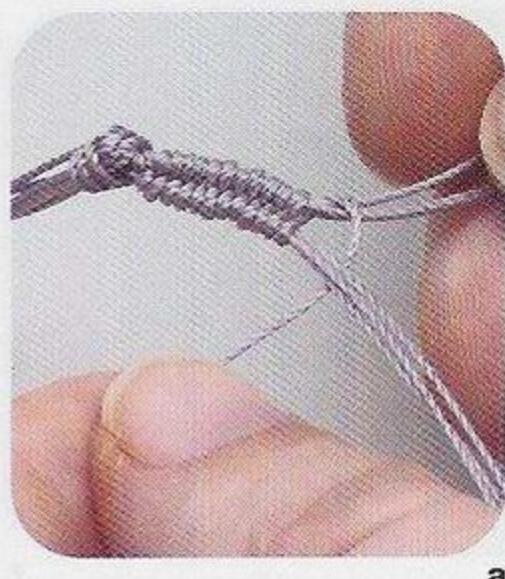


figure 1

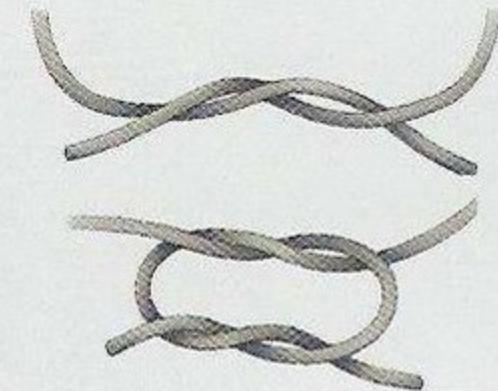


figure 2



pushing them up against the last wrap. Skip the last seed bead, pass the cord end back through the other beads (**photo d**), and tighten. Put the cord back into its bundle and make 1 or 2 wraps.

3 Select a cord from the other bundle and repeat step 1. As you move toward the center, lengthen the fringes with more seed beads and larger accent beads. Options for adding beads include:

a. Make a loop of seed beads (**photo e**). If desired, string a small donut or ring over the seed beads.

b. String a few seed beads, a shank button or charm and a few more seed beads. Form a loop.

c. String a large or long bead on one cord. Keeping this cord separate, wrap around the bundles for the length of the bead (**photo f**) and reincorporate the bead's cord back in the bundle.

4 Continue working both sides of the necklace. As you get close to the center, some cords will get too short to use. Finish the cord by stringing a few seed beads, an accent bead, and another seed bead. Push them against the last wrap. Tie an overhand knot after the last bead strung. Use

an awl to push the knot tightly against the bead (**photo g**). Seal the knot with G-S Hypo Cement and trim the cord $\frac{1}{8}$ in. (3mm) past the knot.

5 If you wish to incorporate a new cord into a bundle, cut a length of Conso in proportion to the remaining cords. Tie an overhand knot at one end and seal it as in step 4. String a fringe of beads up to the knot and wrap the cord into a bundle with the beads flush against the first wrap.

making the centerpiece

As you approach the center, unpin the two sides, clasp them together, and try on the

necklace to see how it will wear. When the necklace is almost the desired length, begin joining the sides into a centerpiece. This is an organic process which depends on the number of cords you have remaining and their length.

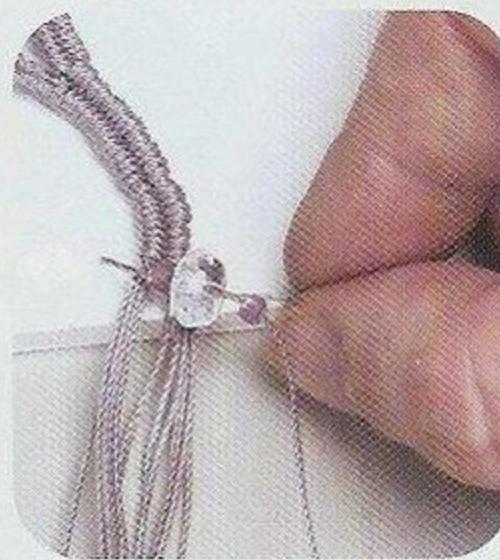
1 Tie each weaver cord to a cord in a bundle with a square knot (figure 2). Glue the knot and finish the weaver cord as in step 4 of "Adding bead fringes."

2 Determine how many cords can fit through the centerpiece bead's hole. Divide the number of cords that fit in half (or almost half in the case of an odd number).

Take half of these cords from each side of the necklace.

3 String about 1 in. of beads on all the centerpiece cords and pass them through the centerpiece bead. String fringe beads on each cord. Then knot and seal the end of each cord as in step 4 of "Adding bead fringes" (**photo h**).

4 End the other cords in bead fringes as before. If you have a significant number of long cords remaining on each side, you can group them in bundles and continue weaving and adding fringes for a few inches more (necklaces below). Repeat until all the cord ends are finished. •



d



e



f



g



h

materials

- 1 20-30mm Focal bead with large hole (2-3mm)
- 1 15-20mm Bead or button for clasp
- 150-200 3-10mm Accent beads, buttons, and embellishments
- 1 Hank each size 11° and 8° seed beads
- 70 yd. (63m) Conso cord
- Fray Check
- G-S Hypo Cement
- 1 10 x 10 x $\frac{1}{8}$ in. (25 x 25 x 1cm) piece of foam core
- T-pin

Tools: awl



OUT OF TIMEJANET FARRIS, *TREASURE NECKLACE*

I find the work flows smoother if I don't keep track of the time spent on a project. Though time-keeping for business purposes is important and clients seem to

value work when placed in the context of time, more important to me are the process, creativity, and techniques. Also, experiment. Try new things; you never know where they may lead.

**POLYMER MAGNETISM**WENDY WALLIN MALINOW, *WET GRASS*

Pier Voulkos taught me how to bury a magnetic or barrel clasp inside a polymer bead, making a necklace or bracelet look seamless. Here's how: Form a bead and carefully slice it in half. Pierce the bead halves carefully for the wire or cord to pass through. Bake. In each bead half, drill a hole as wide and deep as the main body of the separated

clasp. If there is a protrusion, like a loop, drill a little farther with a smaller drill bit. Then, affix your wire or cord onto the clasp loop and bring it out the holes in the bead. Glue the metal clasp into each side of the polymer bead, making sure it is flush with the surface. A little sanding and adjustment might be necessary. Attach the rest of the necklace or bracelet to the protruding cord or wire, and you have a custom clasp. If your piece is particularly heavy, you may want to attach a safety chain when using a magnetic clasp.

PMC, POLYMER CLAY, AND REALISMWENDY WALLIN MALINOW, *I WANT CANDY*

Rub a little Sobo glue into the recesses of a PMC piece that you're coloring with polymer clay so the polymer can hold better. Make sure the glue has dried before adding the clay. Another tip is to roll polymer snakes onto wire to make them flexible and strong. Bake with the wire inside bent to the desired shape. When making realistic candy forms, don't leave them out where children or adults may attempt to eat them. (This really happened!)

**BEAD PANTRY AND COLOR SENSE**PHYLLIS DINTENFASS, *SEA GODDESS NECKLACE*

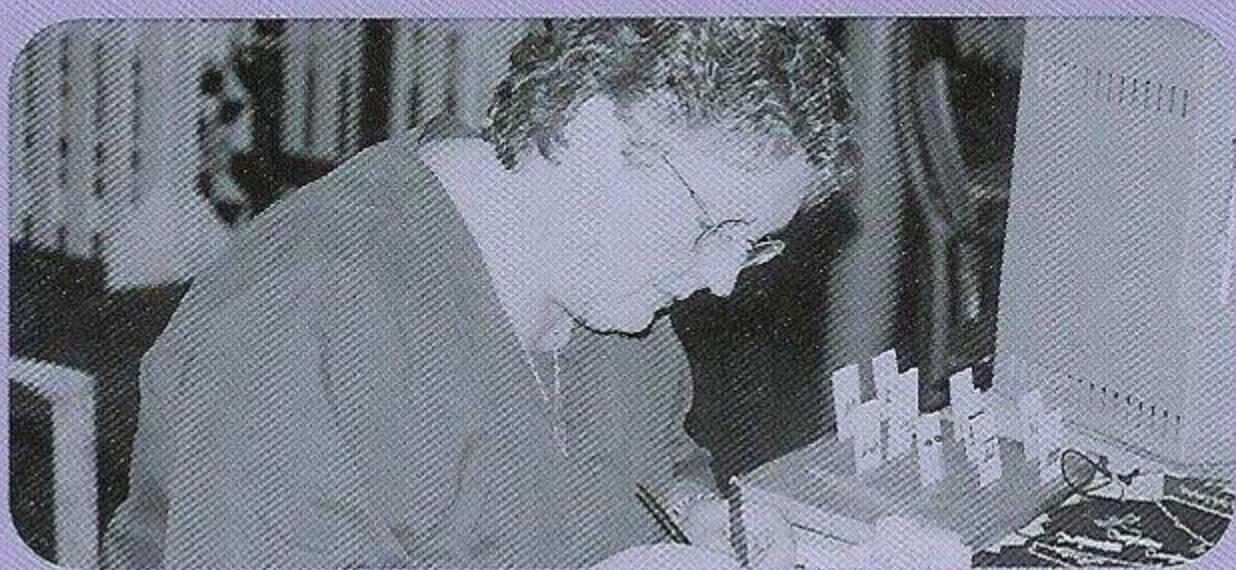
In cooking, you need a larder filled with interesting ingredients and spices to create an original dish. The same is true with beading. If you buy enough beads, you will be able to find colors you need for any project. Also, throwing in a few beads of contrasting colors can really sharpen the overall color scheme. Keep experimenting!

PRAISE FOR BRICK STITCHJOANNE BAST, *CORAL GARDEN AND ROCK LIZARD*

I like using brick stitch because bead ladders can be bent in any direction, eliminating the need to reduce the design into a square grid. It also makes the weaving direction an active part of the design and allows for easy incorporation of beads of varying sizes and shapes.

SILVER CLAY EDGESMARTHA SAYERS, *CARNATION NECKPIECE*

The longer I work with PMC, the more care I take in polishing the edges of forms before I fire them. I go through several progressive steps for this finish, which gives the final piece a richer look.



GETTING STARTED

MASAMI SATO, M'S NECKLACE AND RED CHOKER
Before setting to work, I try several approaches. With necklaces, I sometimes paint the shape or color that captured my imagination in my sketchbook. Sometimes, I imagine someone wearing the piece or where it may be worn. Sometimes, I simply leave beads of the color or shape I would like to use on my desk for several days until inspiration comes.



TRANSPARENT SHINE

HEIDI F. KUMMLI, SOLSTICE, PEARL JAM, AND NATURE'S JEWELS

Ultrasuede is a wonderful material to which stones and beads can be glued. If stones are transparent, glue them to foil first.

RECYCLE OLD SHIRTS

One way to ensure necklaces fit properly is to use old shirts to make a pattern.

EMBROIDERY REINFORCEMENT

Glue poster board behind finished embroidery pieces to stiffen them. Old cereal boxes and other recycled cardboard also work well.

TRACK YOUR PROGRESS

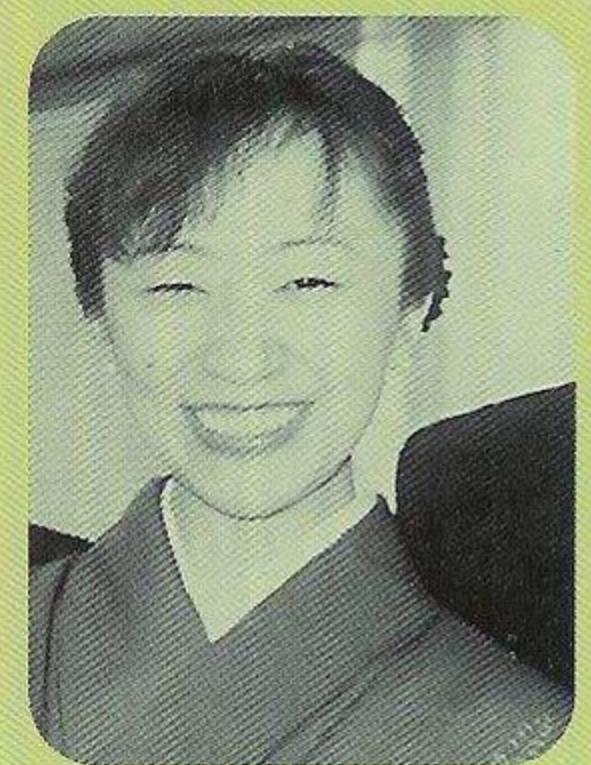
LYNN LARSON, FALLIN' DOWN

Use magnetic counted cross-stitch boards to track your work.

COLOR BLENDING

DIANE HYDE, PINK CASCADE

When color blending through a range of many different beads, I sort them in separate small triangle pans. Then I analyze how to lay them out for a few days before I start the project. Sometimes I have to get more colors to fill in gaps in the blends. I keep moving and shifting the pans into different positions, squinting and standing back until, finally, I see the colors change subtly from pan to pan.



IMPROVISE

DIANE VILLANO, ZUNI BEAR, PERUVIAN CERAMIC BEAD, AND SCUBA SCENES

If the bead shop and craft store are closed, check closets, the basement, or the attic. You just might find something that will work.

WORKING WITH COLOR

VICKIE LYNN JOHNSON, MEXICAN BIRDWOMAN

I sort my beads by color and keep a small color wheel chart (from my painting supplies) handy. This is not necessarily for matching, but it helps for finding interesting color combinations and distinguishing between colors, like cool reds and warm reds.

SOURCE OF INSPIRATION

TAMAYO MIZOBE, COOL SEASIDE NECKLACE

A lot of fashionable ladies at my office provide inspiration. Sometimes, their advice is bitter, but, as the saying goes, "Good medicine tastes bitter." I always note accessories people wear, and often imagine how I would use them in different ways.

START BIG

CHOW HARTANTI, PARTY PURSE

When you are first learning a bead-weaving stitch, use a bigger bead such as an 8° or 6°, which is easy to sew through. Then you can use the smaller beads easily.

TRANSPORTING BEADWORK

CHRISTINE MARTELL, *SEA TURTLE*

The greatest challenge with *Sea Turtle* was its shipping. The wood base is heavy, and the wire crushable. My engineer husband created an elaborate wooden box with screws that fit into the base and with lifting handles. The box fit into a larger shipping crate. What I didn't consider was the vibration the sculpture would endure in shipping. Vibrations undid the long staples that attached the wire to the base. Now I consider how something might be shipped during the technical and structural design process.

PAPER AND METAL

SUSAN LENART KAZMER, *SCHOLAR BRACELET, ANCIENT DREAMS, AND ANCIENT POETRY NECKLACES*

To adhere paper to a metal surface, first sand the surface well with a medium grit sandpaper. Cover both sides of the paper with a matte medium, and then press it onto the metal object. When dry, coat the outside with a clear enamel paint to prevent water damage.

When using a variety of metal components in a piece, include small metal spacers alongside glass beads. This ensures unity and balance by integrating the glass and the metal.

UNTANGLING

COLLIS CAROLINE MARSHALL, *SALVADOR DOLLY LAMA*

When a big bad knotty jumble happens, take a deep breath, don't overreact, and don't become discouraged. It probably isn't really a knot but only the thread twisting back onto itself. Patiently undo the tangle, and you will find you can keep working.

PLENTY OF TIPS

LINDA IVES, *PHARAOH'S NIGHT LIGHT*

Never cut thread unless you absolutely must. Economical wire for French beading can be found in the florist department. Libraries are the best place to find new ideas. Needlepoint and cross-stitch books can be a rich source of patterns for beginning beaders. Anything can lead to something beautiful in beads. I like to work on two projects at once, so that if I tire of the loom, I can turn to another technique.

PIN IT!

CHARLOTTE R. MILLER, *TWO TO TANGO*

When working on pins, use a finer gauge wire and thread it through the holes of a pin back, then twist it around the heavier gauge wire matrix to hold the pin back firmly in place.



BUCKSKIN EXPERIENCE

ELISA COSSEY, *PROUD AND FREE*

At first, stretching the buckskin I used for the bust was a problem. I discovered, however, that if I wet it and allowed it to dry flat under something heavy, it would return to shape. I was very pleased with the tuft feathers on the eagle's head. I found that the more variation in bead color and size, the more texture they conveyed.



PAINTING PORCELAIN

JUDY TAMAGNO, *ROSARY*

I use various colors of EZ-1 Stroke underglaze paints and also mix other colors. I apply the paint in several thin layers because a single, thick application can flake in firing.

WIRE, NOT YARN

ERICA KLINE, *COCOONS*

It may help to be an experienced crocheter, but don't be discouraged when your results don't look anything like yarn crochet. Don't try making my beads with thicker wire than 28-gauge, it's too hard on the hands. Use a steel crochet hook size 00 to 2, and push the wire loops up to the bigger part of the hook to make them round. When you're done crocheting, you will have to shape the piece gently with your fingers.

THREAD COLOR

One of the most important elements in a project is thread color. The color of the thread can make or break the project. Matching the background will cause the thread to disappear into the piece and allow the beads to appear to float. Matching the thread to the beads will allow it to become texture within the piece itself.

FINDING INSPIRATION

SUSAN SILVY, *FLEUR DE LIS BEAD SERIES*

If I'm not creating, then I'm thinking about creating. I can't pick up a magazine without ripping out a half dozen pages with images that have caught my eye. It might be a little squiggle, an angle of a line, a combination of colors — anything that sparks my imagination. I always carry a sketchpad and pencil to capture some of these images.



PREVENT EYESTRAIN

NANCY ZELLERS, *ROBE FOR A SNOW PRINCESS*

Work in good light and with adequate eyeglasses or magnification.

DISPLAY AND TECHNIQUE

DORI JAMIESON, *REALLY STACKED*

Display of the finished piece is very important. My husband works with wood and created a base that provides stability and also enhances the overall appearance of my piece.

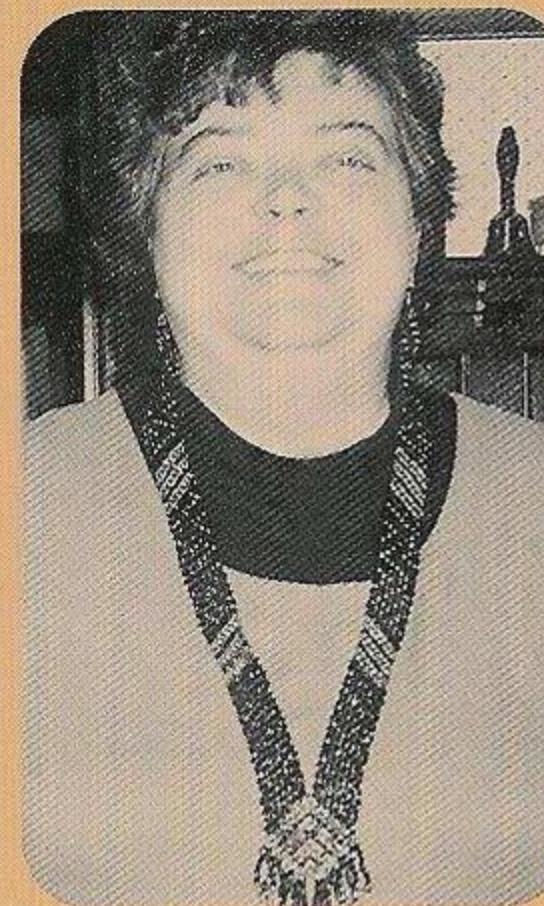
Key in creating this piece — tension, tension, tension! Tension is critical to create a freestanding basket shape with beads. I also used lots of wax on doubled thread.

KEEP EXPERIMENTING, A FAVORITE SOURCE, AND CAR BEADING

ANITA J. BROWN, *WAVES OF PRAISE*

Never give up looking for solutions to structural difficulties. Some of the greatest solutions bring about beautiful surprises, and some of those surprises have advanced beadwork to higher levels of achievement. Some of my greatest finds have been in bait and tackle or fly fishing stores. They have some of the best scissors, snippers on attached line, small sharpeners, feathers, and various embellishments.

For beading in the car, place a non-skid shelf liner on the bottom of a lap tray to keep it in place.



KNOT A PROBLEM

JAN ZICARELLI, *WEEPING WILLOW*

When doing sculptural work with surface embellishment, tying knots and weaving in thread ends can create problems. I've found it's best to start and stop my thread with no knots, instead leaving a long thread tail. I then go back to knot and bury the threads after I finish that area of the piece. I put nail polish on the thread before I weave it through the last few beads so it will not come untucked. It's also helpful to have a supply of size 13 and 15 beading needles in case I can't get through a bead.

KEEPING IT STRAIGHT AND SERIES HARMONY

JENNIFER BEZINGUE, *MOSAIC BOX AND FAUX DICHROIC BEADS*

I cured the box after applying just a few patches on each side. Frequent curings make the process lengthy but help ensure the sides stay square and the mosaic patches retain their chatoyant or textured patterns.

When creating a series of beads, I often use the strategy of keeping three of four design elements the same, with one variation in either size, color, form, or pattern. The result is a varied collection of beads that works well in jewelry designs.



LEARN FROM TEACHING

SHANTASA SALING, *PERSEPHONE*

My teaching career began in 1998, when the owner of a bead shop asked me to teach a class on the necklace I was wearing. I was reluctant, as I had never taken a class and felt like a beginner myself. Against my better judgment, I agreed. It was one of the best decisions I've ever made.

My students give me so much inspiration and keep me motivated to come up with fresh new designs and improve upon old techniques.

EASIER NEEDLE THREADING

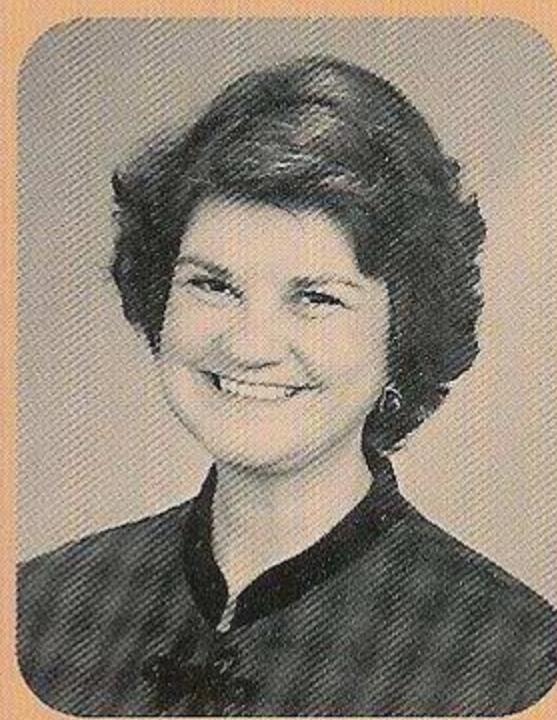
ALLISON EASTMAN, *SUNBEAMS OF THE GODS*

Mark one side of the eye of your needle with a black permanent marker. This tip, passed on to me by a student, makes it easier to thread the needle.

SMOOTH OPENINGS

JUDY TAMAGNO, *UNIVERSE BUTTONS*

I used the same materials and techniques as with my beads – hand-made and hand-painted porcelain clay. As with bead holes, it is important to ensure buttonholes are smooth on both sides so as not to fray the thread when sewing the buttons onto a garment.



EXTRA SECURITY

WANDA HICKMAN, *ZIPPIDY DOO DAH*

When doing free-form bead embroidery, I double backstitch all sections and tie knots on the back at intervals. If a thread does break at some point, the repair will then be much easier. This is especially important if you sell your work. You have no control over how carefully someone will handle the piece and so must ensure that it is as durable as possible.

TECHNICAL FOUNDATION

JOHN WINTER, *WHEN OPALS DREAM*

Focus on mastering technique. Artistry flows from the technical abilities you possess.

COLOR SAVVY

JUDY SAYE-WILLIS, *BEEDA GARDEN*

When unsure about color, use a color wheel. I have several, including a small one I carry in my purse.

TRUST YOURSELF

AND PATTERNED CROCHET

PEGGY STURMAN GORDON, *TWIST AND SHOUT AND ANY WHICH WAY*

When creating a free-form piece, trust yourself. If you don't think you're done, you probably are not. Keep going. You'll know when the piece is finished.

To learn to bead crochet, forget elaborate patterns and size 11° beads. Alternate 4 different colors of size 6° beads so that you can join color A to A, B to B, C to C, D to D, and get the feel of how to bead crochet.

INSPIRATION

MARY HICKLIN, *TITI MONKEY NECKLACE*

Wait, play, wait, and be willing to start over. That's it. Inspiration can't be forced, yet we must lend a hand.

EASY STORAGE

MARY LOU ALLEN, *CHORUS*

My friend Ruth Moncrief shared this great storage tip with me. Use 10 x 12 x 1½ in. (25 x 30 x 3.8cm) translucent project cases (from office supply stores) to store or transport project materials. There is room for all your beads, tools, instructions, notebook, etc. They stack nicely and fit in a file drawer.

FREE-FORM WORK

ANNA KARENA TOLLIN, *VESSELAGE*

Relax. There are no mistakes in free-form, only opportunities to do something different. If you listen, the beads will talk to you.

KEEP TRYING

KATHLYN LEIGHTON, *CELEBRATE SPRING*

Experiment! Technical solutions spring from working my way out of problems. Also, if at first you don't succeed, don't hesitate to tear it out and start again.



BEADING ESSENTIALS

KATSURA PLUMMER, *HOME ON THE*

RANGE – GOLD RUSH

When working with seed beads, a good light, a strong magnifying glass, and pointed tweezers are essential.

FAVORITE TOOL

ANNA KARENA TOLLIN, *MESA ON THE*

HORIZON

One of my favorite tools is the Power Zapper, which cuts and cauterizes nylon thread. I only wish I had known about it when I made this ring. This tool has a long, slender tip and can get into tight spaces very well.

STORAGE IDEAS

FRANCES "CASEY" CASE, *MI CASA ES SU CASA*

I buy 12-compartment mini-muffin tins cheaply at kitchen outlet stores. I spray paint them with an off-white satin finish to eliminate the aluminum glare and put tape by each compartment to write the bead number and, sometimes, a few words as a hint for where I am going to use that color.

For particularly difficult or critical design areas of tubular peyote or brick stitch that may require several attempts to determine the best shading, I switch to flat peyote/brick and do just that area. That way, when I must take it out and redo it several times, I only have to take out the small flat section. When I find the look I want, I graph the area, remove the flat beadwork and proceed again with the tubular stitches.

I created a patterning surface that allows me to bead directly over the surface of the pattern, similar to paint-by-number. The process eliminates the need to track beads or rows during beading, as each bead fits directly over its correspondingly colored space. It also controls the tension of the piece, producing a soft, fabric-like weave. I filed my first patent papers in June 1999 and anticipate successful completion soon.

EXTRA SECURE

LISA ALLEN, *POLYMER PETS*

Unlike other sculpture, beads get a lot of daily use and handling and so must be functional and durable as well as beautiful. To meet these requirements, I use metal armatures for securing the more delicate clay features, such as legs, wings, or body frames.

MAKE LEMONADE

JANE BANKS, *WEDDING BRACELET*

One thing I like about free-form peyote is that if you make a mistake or create an effect you don't like, you can embellish the area until you do like it. I hated a bridge of bugle beads I made on my bracelet. But instead of ripping it out, I made a strip to wrap around it. Then I liked the bridge just fine. This is hard for perfectionists, but I believe you need to be forgiving of your own mistakes and work with them.

TREE TECHNIQUE

MAVIS SMITH, CRYSTAL LAKE

Like all lampworkers, I prepare many stringers and components before constructing the actual bead. I work with a Lynx torch, oxygen and propane for fuel, and use Effetre glass, more commonly known as Moretti. The technique used to make the tree trunk handles was simple. Putting dark

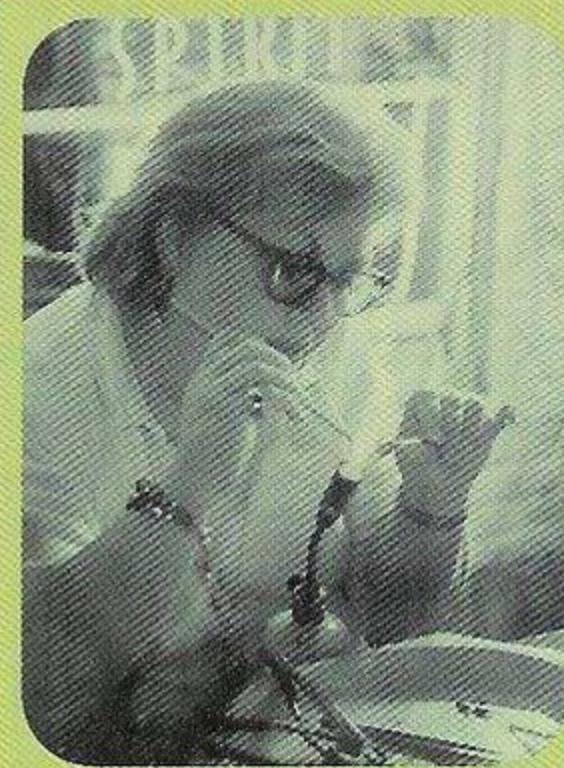
brown opaque stripes over a cylinder of white and encasing it in root beer transparent created stringers. Once the basic brown handle shapes were placed, I painted them with the stringers until they were completely covered. Heating a small area and giving the end of a stringer a little twist created knots in the trunk, a detail people seem to enjoy most.

LOLLIPOP STYLE

KALEIGH HESSEL, FAIRY GLEN BEADS

I struggled with encasing round beads for a long time before I finally read an entry on the International Society of Glass Beadmakers (ISGB) forum about "the lollipop" method. Here's how you do it: Heat a gather of clear glass about the size of the bead you want to encase. Be careful to heat the gather far enough out in the flame so that you don't boil the glass. Pick off any scum that develops. When you have an

appropriately sized gather, squash it flat using a small masher. The lollipop goes back in the flame until it starts to droop and loses the chill marks created by squashing it. At this point, touch the end of the clear disc to the bead (which you have been keeping warm) and rotate the bead away from you until you have a thin layer of glass around it. Depending on the size of your bead, you may need to add some clear glass at the ends near the mandrel. Heat and shape gently.



TEACHERS

LEA ZINKE, SEA GARDENS AND TROPICAL GARDEN BEADS

Study with the best teachers you can afford. Take classes from artists you admire. Then practice, practice, practice to develop your own style. By figuring out interesting techniques on your own, you happen across many "happy mistakes" and increase your skill.



COLOR VARIATIONS AND SAVING SAMPLES

JERI WARHAFTIG, GEMSTONE TWISTS

The success of the color-changing twist is greatly affected by the colors and types of glass chosen as the components. For example, I use a skinny pastel pink opaque rod as the core of the twist because it doesn't affect the appearance of the transparent glasses used in the twist and seems to give a stiffer base for the formation of the initial bundle of colors than a white or transparent rod. I also have learned that care must be taken with the use of rubino transparent glass within the bundle, as it has an undesirable metallic reaction with certain colors.

I keep track of various combinations of color-changing twist by snipping off a representative piece of each twist and putting it into a pocket of a page protector used for slides, together with the "recipe" for that twist. I keep the pages in a loose-leaf notebook, which also contains my chip chart for Moretti/Effetre glass.

IRIDESCENT INSIGHT

ANN DAVIS, SHARDS FROM THE MAGELLANIC CLOUDS

To get beautiful iridescent colors from copper to bright blue, sprinkle a mixture of flux and copper oxide on the bead surface, melt it in, then hold the bead in a reducing flame.

IN THE PINK

CAROLYN BAUM, ROSES UNDER GLASS

The greatest challenge in making this button was creating a rich pink color with the Moretti glass. I finally settled on an opaque white core with a rubino outer layer and a goldstone stringer on the outer rim of the ribbon cane.

CONTACT INFORMATION

Allen, Lisa 1014 W. 17th Ave. Spokane, WA 99203 (509) 838-7539 LA1ARTIST@msn.com	Davis, Ann Ann Davis Studio 7415 Dickenson St. Springfield, VA 22150 (703) 913-3475 Ann@AnnDavisStudio.com www.AnnDavisStudio.com	Imperia, Giovanna 934 Caswell Ct. Katy, TX 77450 (832) 455-4269 gimperia@houston.rr.com	McCabe, Laura Jean Just Let Me Bead PO Box 9182 Noank, CT 06340 (860) 245-0455 justletmebead@aol.com www.justletmebead.com	Silvy, Susan Breen Susan Silvy Design 7660 John Anders Road Kansas City, MO 64152 (816) 746-4745 Susan-Silvy-Design@kc.rr.com www.SusanSilvyDesign.com
Allen, Mary Lou Beachstones 720 N. Duluth Ave. Sturgeon Bay, WI 54235 mlallen@itol.com	Dintenfass, Phyllis Phylart 19 South Meadows Drive Appleton, WI 54915 (920) 731-0297 phyllis@dintenfass.com	Ives, Linda 4291 White Oak Road London, Ontario, N6E 3Z2, Canada Linda@pesky-eskie.com www.pesky-eskie.com/beads	McLean, Barb Barb McLean Fiber Dolls 66 E. 9th Street #1915 St. Paul, MN 55101 (651) 222-6044 beaddolls@hotmail.com www.beaddolls.com	Simpson, Thomas Tom Simpson Glass Beads PO Box 1598 Guerneville, CA 95446 (707) 865-4132
Banks, Jane Jane Banks Hand Crafted Jewelry 5110 Tacoma Ave. Ft. Wayne, IN 46807 (260) 456-5054 banksj@ipfw.edu	Eastman, Allison PO Box 718 Hot Springs, AR 71902 (501) 622-6680 allison@eastmanbeads@yahoo.com www.wonderlandbeadworks.net	Jamieson, Dori 285 Lauri-Will Lane Traverse City, MI 49686 (231) 947-6648 dori@traverse.net	Mickelson, Amy Strung - Way Beyond Pearls Spokane, WA (509) 534-6697 amy@ideamakers.com	Smith, Mavis Small Wonders 2042 Lake Rd. Medway, OH 45341 (937) 849-4272 mavis@mavissmith.com www.mavissmith.com
Bast, Joanne Strehle 162 School House Rd. Littlestown, PA 17340 (717) 359-7724; fax 359-9875 jbast@jbast.com ; www.jbast.com	Edmund, Marcella Joy 606 Third Ave. Eau Claire, WI 54703 (715) 832-4051 mjoye@execpc.com	Farris, Janet From The Heart 3976 North Second St. Fresno, CA 93726 (559) 227-7197 janet_farris@yahoo.com www.janetfarris.com	Karg, Mary H. 6461 Park Wood Ct. Loveland, OH 45140 (513) 722-9780 kargfam@worldnet.att.net	Tamagno, Judy 11684 Ventura Blvd. #225 Studio City, CA 91604 (818) 762-8419 www.jewelryandart.com
Baum, Carolyn C Beads and Buttons 509 South Mountain Rd. Gardiner, NY 12525 (845) 255-6008 www.cbeadsandbuttons.com	Fields, Kim North Fire Designs 6923 N. Knox Ave. Lincolnwood, IL 60712 (847) 679-2223 Northfiredesigns@aol.com www.northfiredesigns.com	Kazmer, Susan Lenart slenartkazmer@adelphia.net www.susanlenartkazmer.net	Mizobe, Tamayo Osaka, Japan Miztama1874@aol.com	Teruya, Ann 3427 Wela Street Honolulu, HI 96815 (808) 735-3613 yer@gaea.org www.annsbeads.com
Berg, Barbara 210 Congress St. Apt. 5E Brooklyn, NY 12201 beadiful@yahoo.com	Gordon, Peggy BEADelighted 277 West End Ave. New York, NY 10023 (212) 362-9384 sturpeg@aol.com	Kimle, Patricia Patricia Kimle Designs 2525 N. Dakota Ames, IA 50014 patti@kimledesigns.com www.kimledesigns.com	Plummer, Katsura 2443 Fillmore St. #260 San Francisco, CA 94115 (415) 776-7084 sakurap@aol.com	Tollin, Anna Karena AnnaTollin@cs.com
Bezingue, Jennifer jennybez@earthlink.net	Hartanti, Chow 4723 Peterborough Duluth, GA 30096 (770) 935-7464 MattnLenna@juno.com	Kline, Erica Erica's Beads Ejkline123@aol.com http://home.pacbell.net/sjkline	Reif, Ann Renegade Heart PO Box 1128 Lake Ozark, MO 65049 (573) 280-1224	Villano, Diane Foxon River Design 1355 N. High St. East Haven, CT 06512 (203) 467-7090 dianev_scpcg@yahoo.com www.scpcg.org
Brelje, Valerie 3328 Parnell Ave. Ft. Wayne, IN 46805 Res00zs1@verizon.net	Hessel, Kaleigh Flame Kissed Beads 106 New Waverly Pl., Suite 106B Cary, NC 27511 (919) 851-6412 Kaleigh@flamekissedbeads.com www.flamekissedbeads.com	Kumml, Heidi Free Spirit Collection PO Box 1023 Nederland, CO 80466 (303) 442-7463; fax 938-1334 freespiritcollection@starband.net	Saling, Shantasa PO Box 793 Sun City, CA 92586 (909) 301-9597 shantasa@msn.com	Warhaftig, Jeri JeriBeads 18 Luddington Terrace West Orange, NJ 07052 JeriBeads@aol.com www.jeribeads.com
Brown, Anita PO Box 425 Kendallville, IN 46755 (260) 347-0242	Hicklin, Mary Virgo Moon 5519 Clairemont Mesa Blvd. #269 San Diego, CA 92117 (619) 443-0518 k2@wans.net	Larson, Lynn 1435 4th St. SW Huron, SD 57350 llart@santel.net	Sato, Masami 55 Bethune St. #A931 New York, NY 10014-2010 (212) 255-8134; fax 620-0001	Winter, John Winterglas 12009 Devilwood Dr. Potomac, MD 20854 (352) 219-9053, (888) 454-2052 winterglas1@aol.com www.winterglas.com
Case, Frances "Casey" Pattern Perfect Beading Surface and Technique 7033 E. Paseo San Andres Tucson, AZ 85710 (520) 886-7211 casey@azstarnet.com www.glassicsbeadwork.com	Hickman, Wanda 2542 Bentbrook Dr. Atlanta, GA 30360 (770) 458-8473 Badesign99@aol.com	Malinow, Wendy Wallin 10815 SW Southridge Portland, OR 97219 (503) 697-3877	Seay-Willis, Judy PO Box 603 Faribault, MN 55021 (507) 334-2471 judy@saye-willis.com	Wynn, Pam and Heather 1332 Tour Drive Gulf Breeze, FL 32563 (850) 916-1133 or 932-7782 Wynnfour@aol.com
Ching, Lani I Ching Beads 2014 SE Harney St. Portland, OR 97202 (503) 234-5049 jjjl5@attbi.com	Hyde, Diane Diane H. Designs PO Box 1433 Brookfield, WI 53008-1433 (262) 574-1324; fax 547-8799 diane@hyde.dreamhost.com	Marshall, Collis Caroline Marshall Arts 3132 Oriole Drive Louisville, KY 40213 (502) 637-3479 collisc@bellsouth.net	Sayers, Martha Forget-Me-Not Studios PO Box 323 Draper, VA 24324 Martha@marthasayers.com www.marthasayers.com	Zellers, Nancy 2276 S. Kenton St. Aurora, CO 80014 (303) 745-0276 spsnoz2276@aol.com
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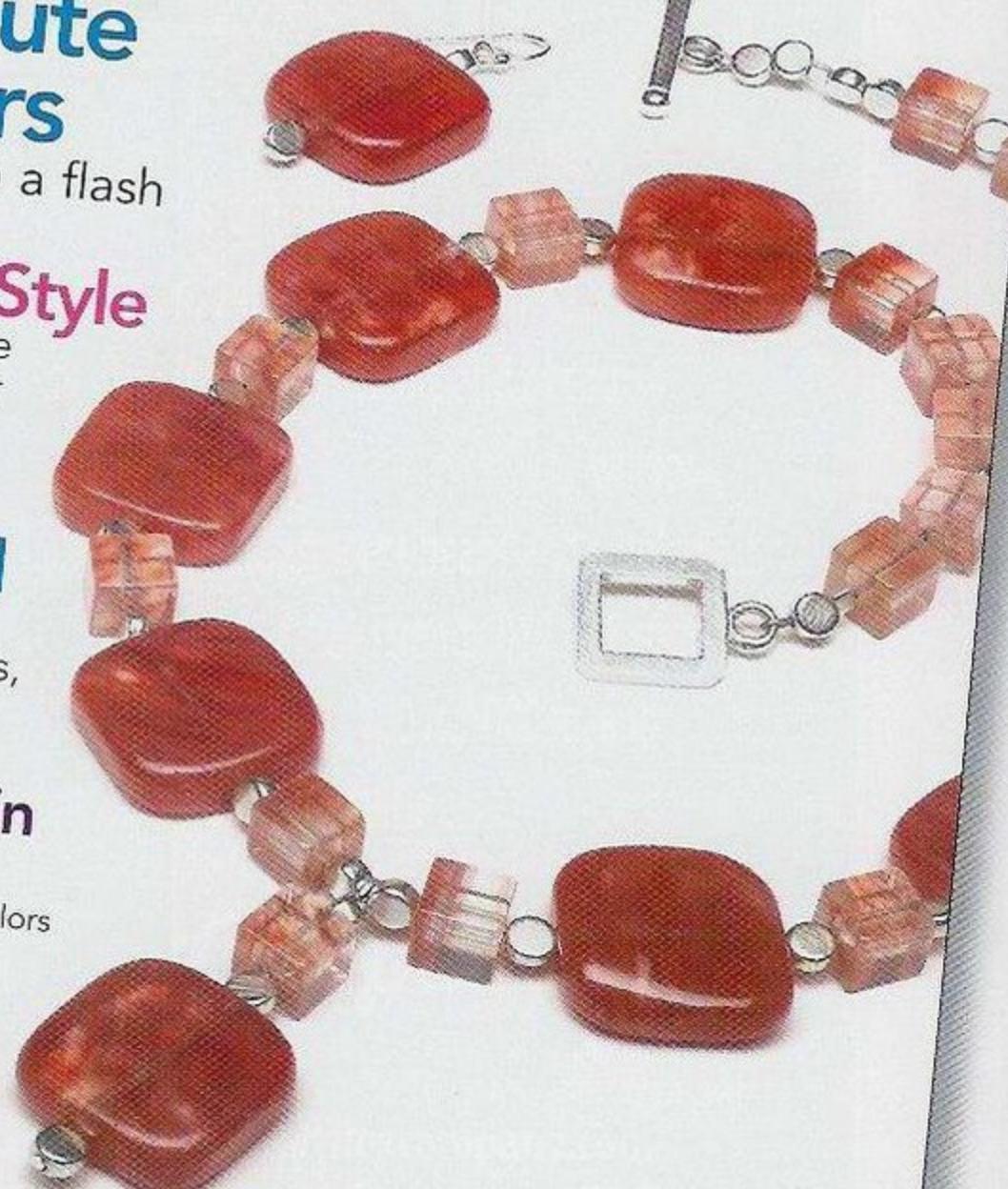
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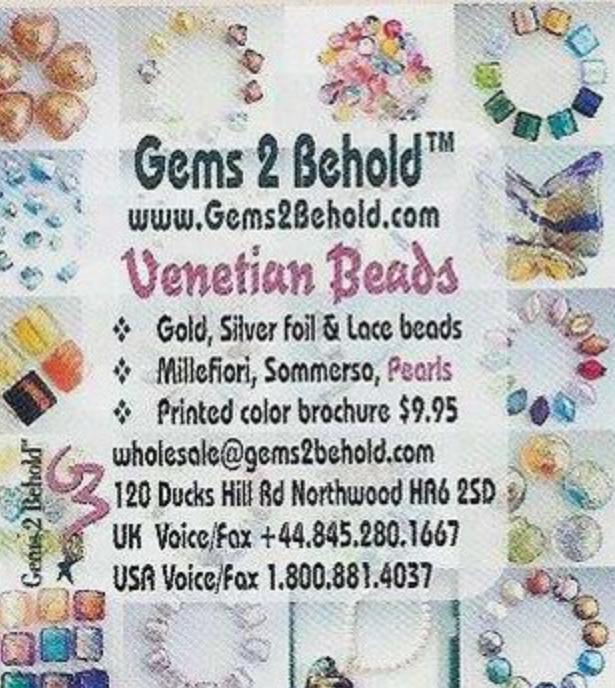
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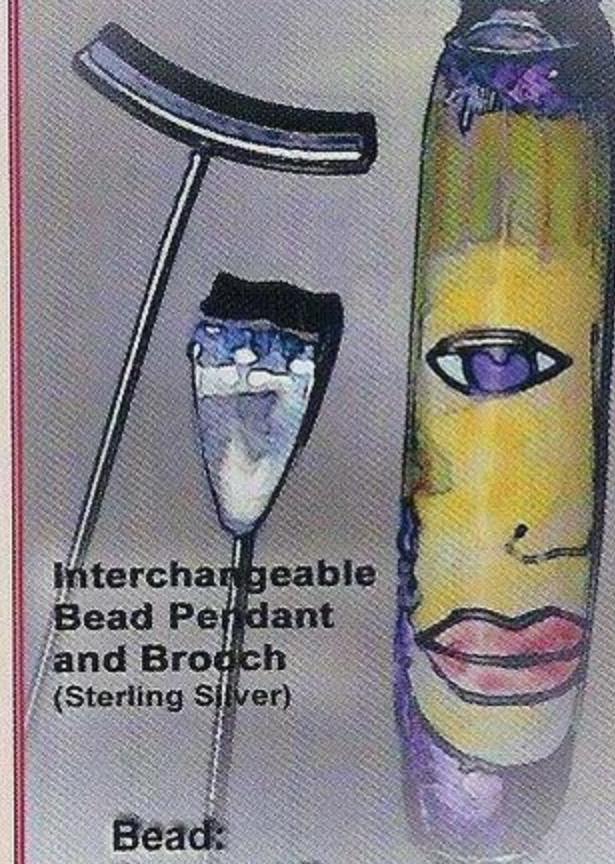
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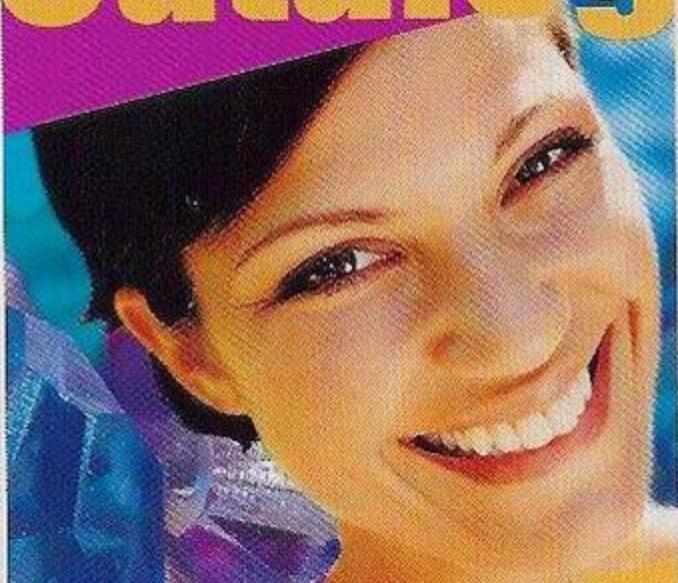
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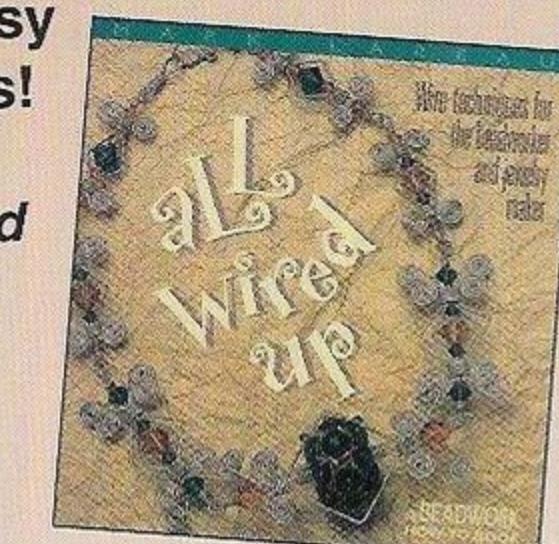
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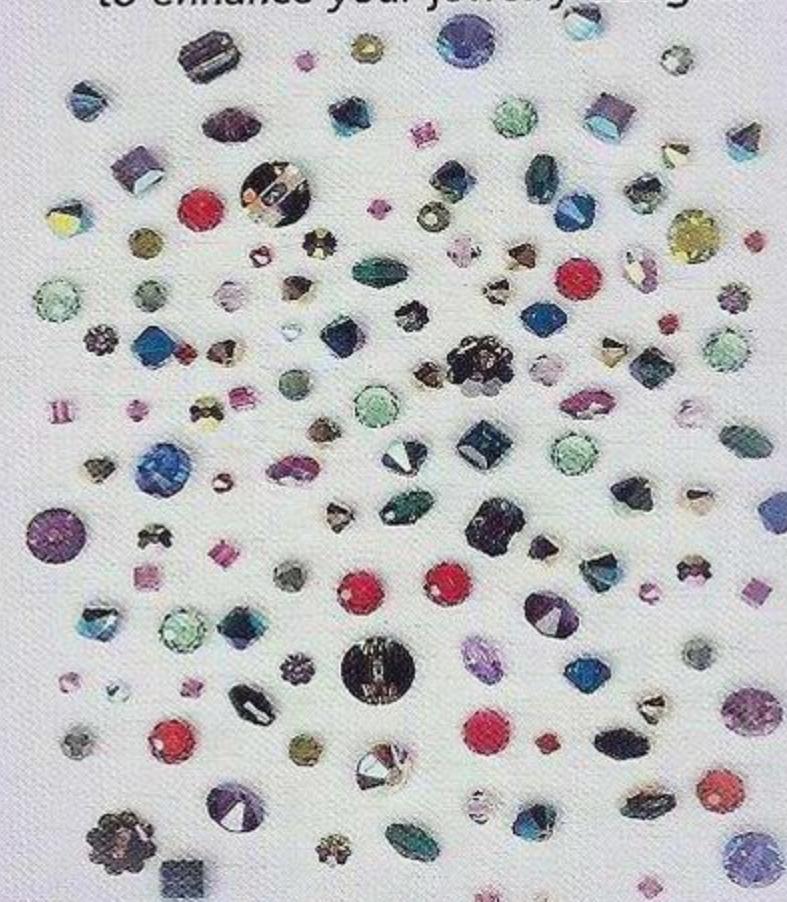
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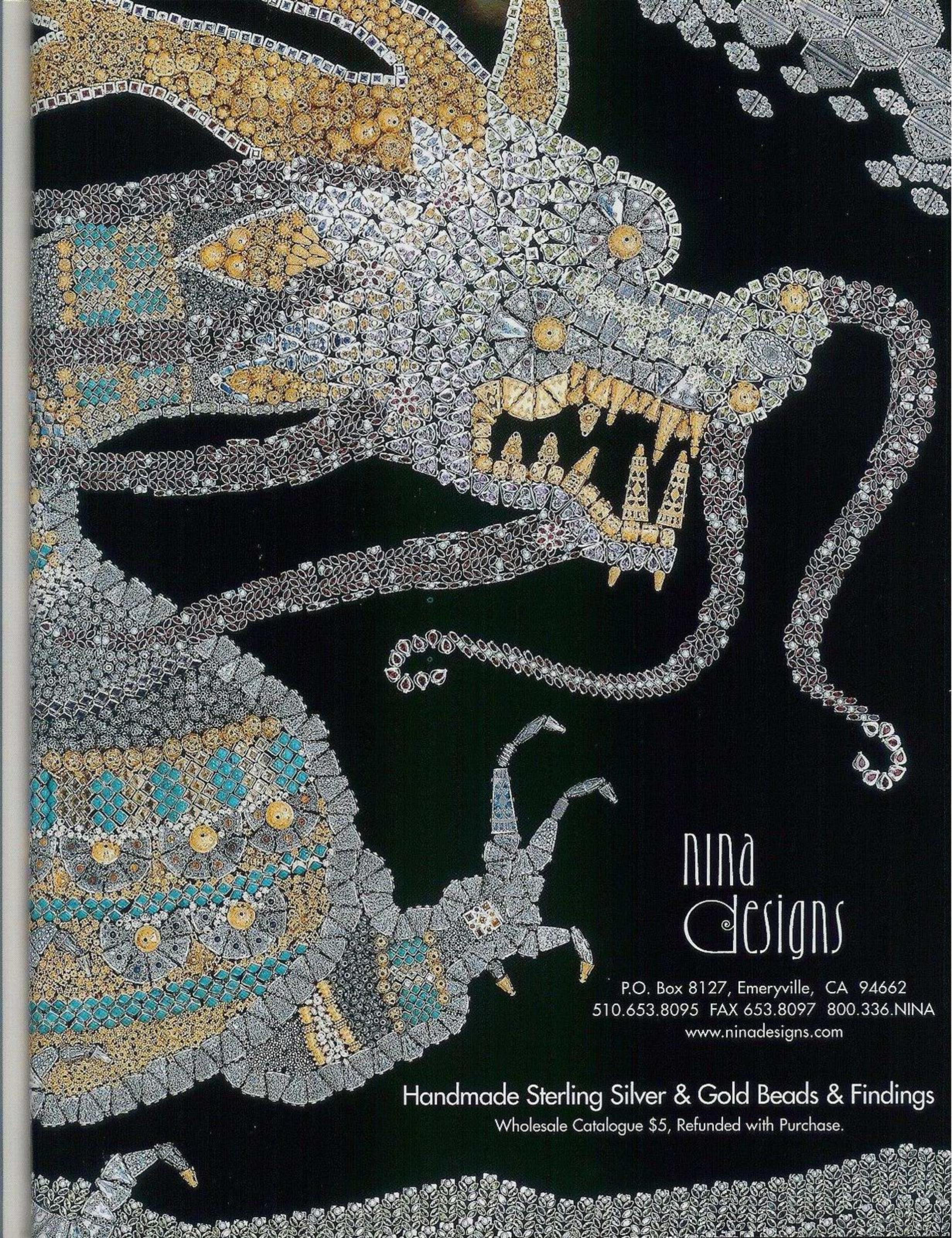
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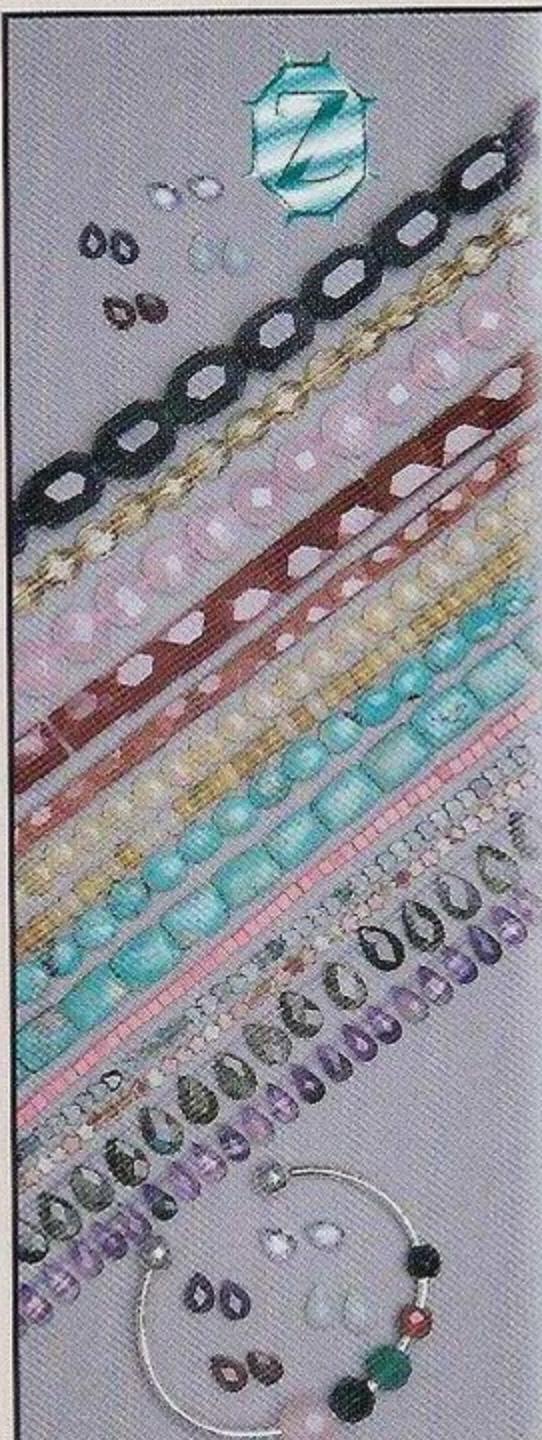
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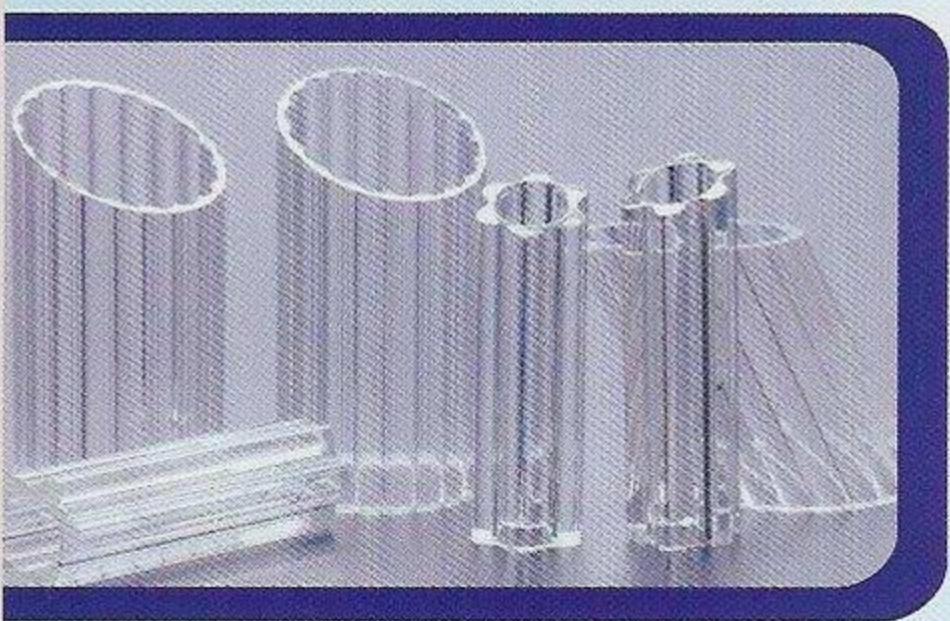
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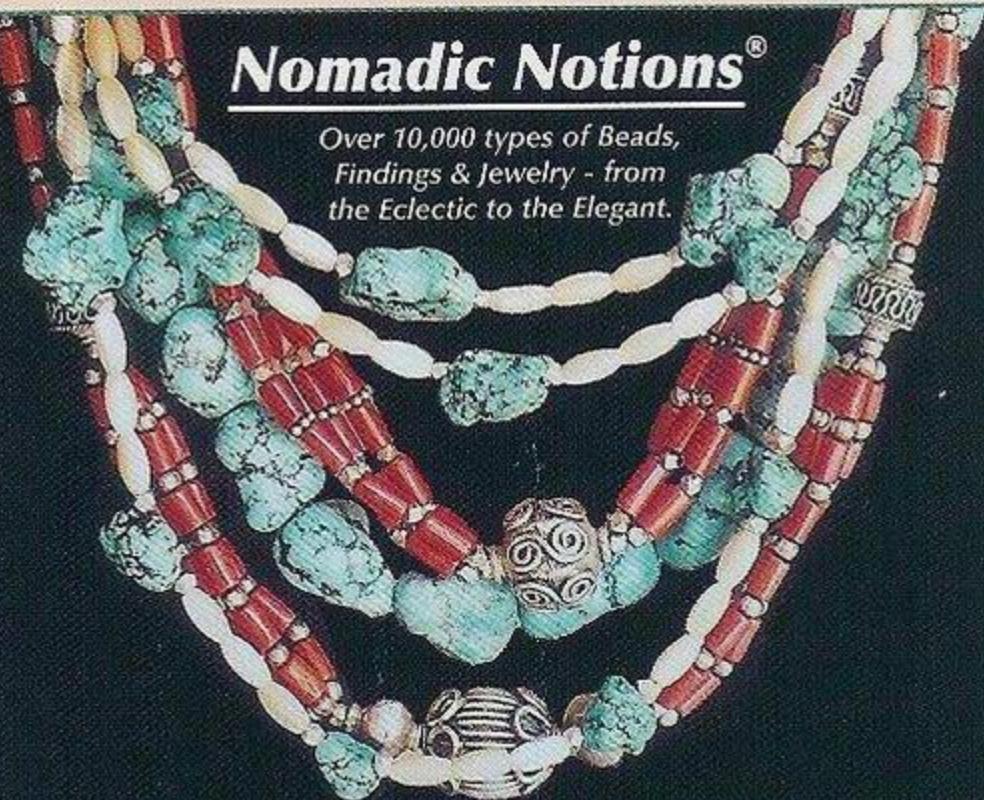
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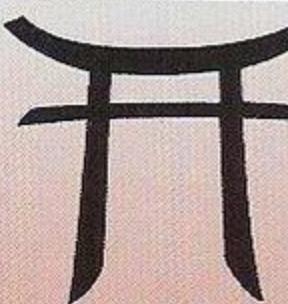
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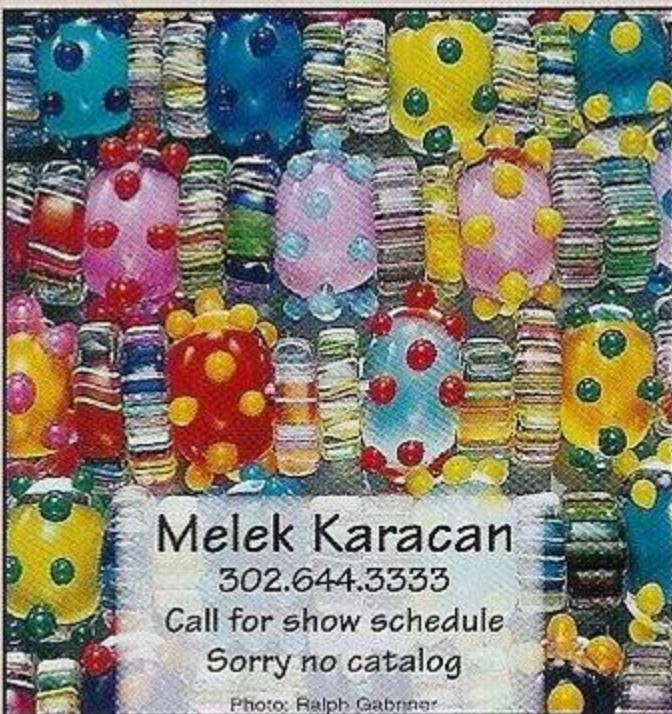
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